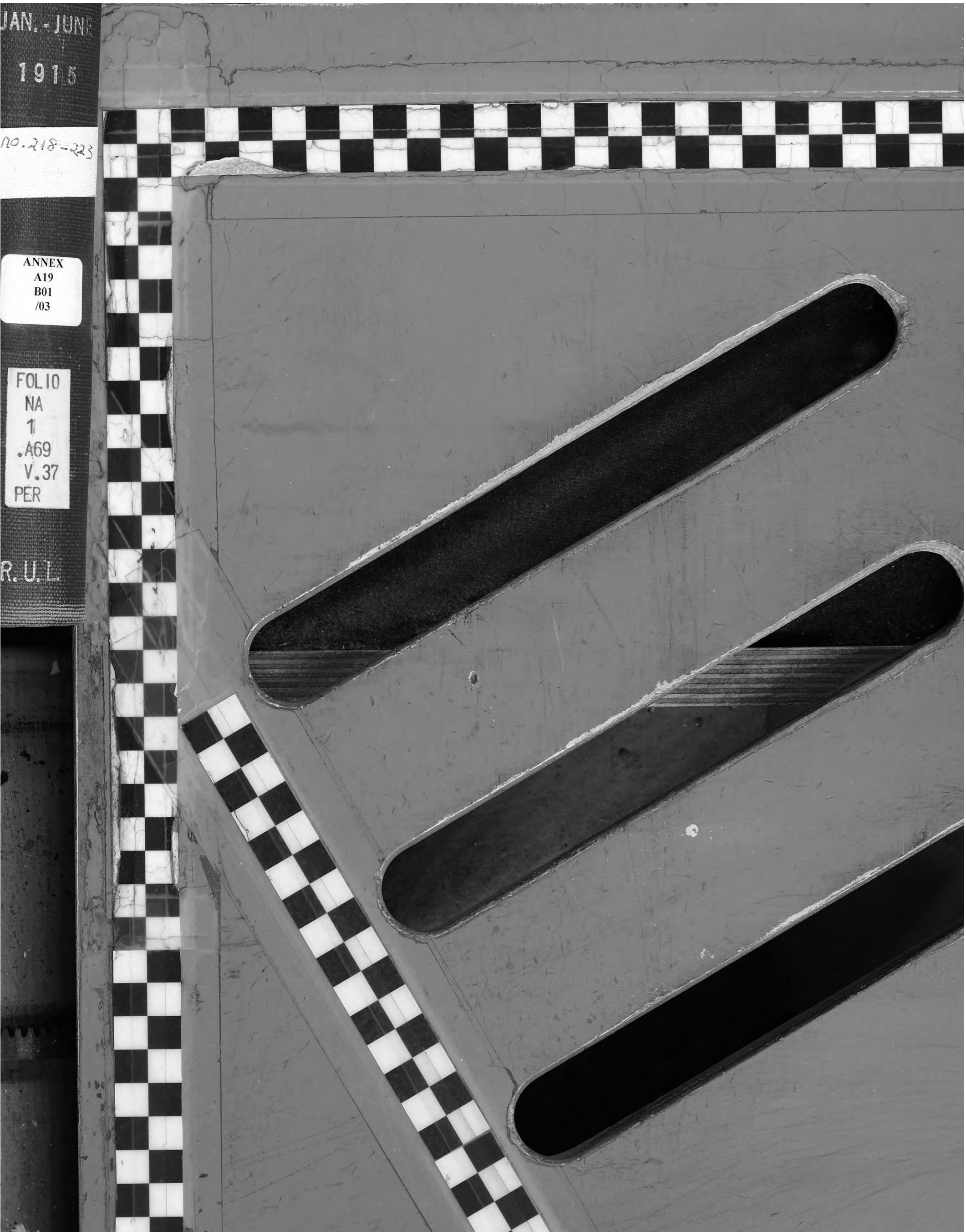
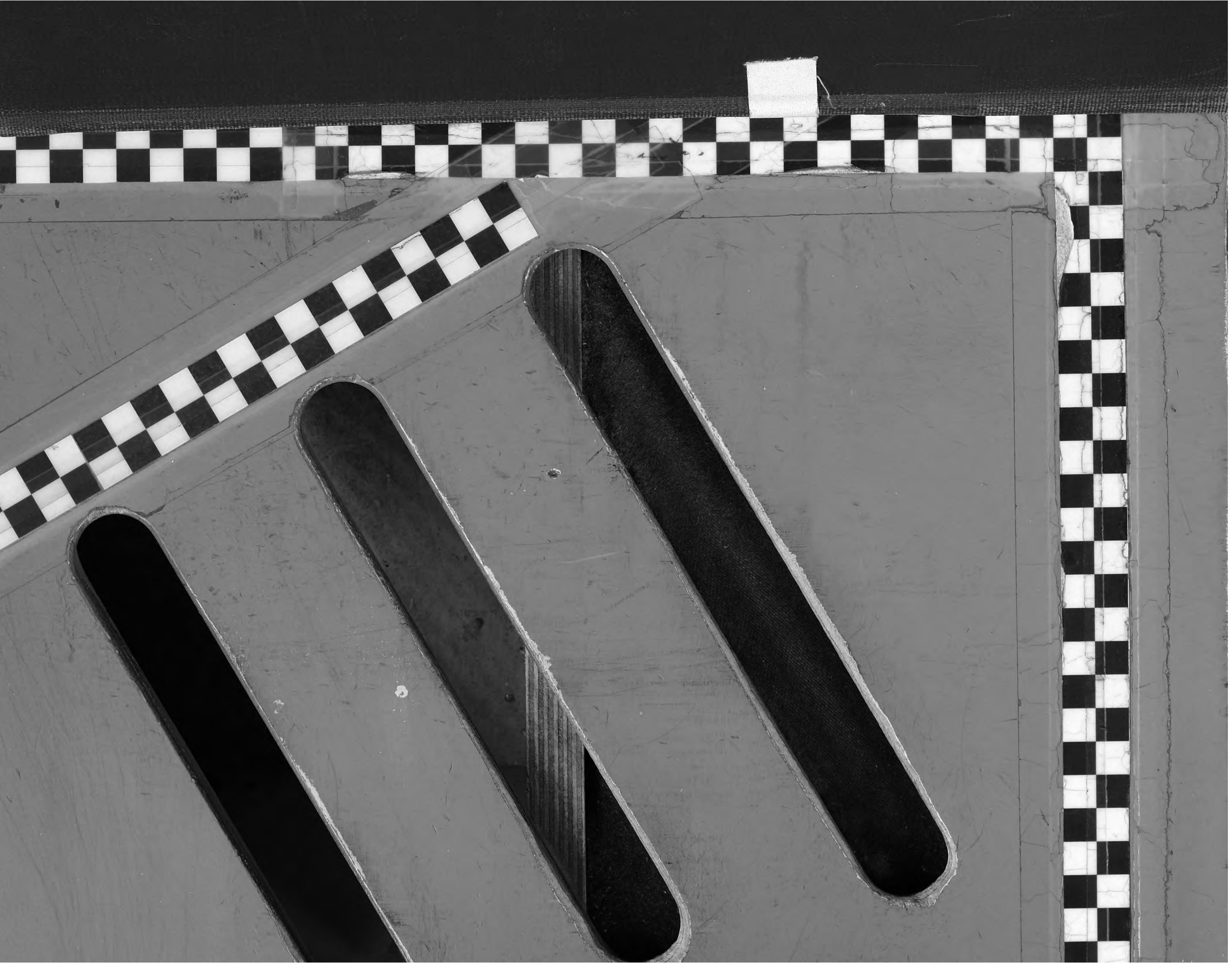


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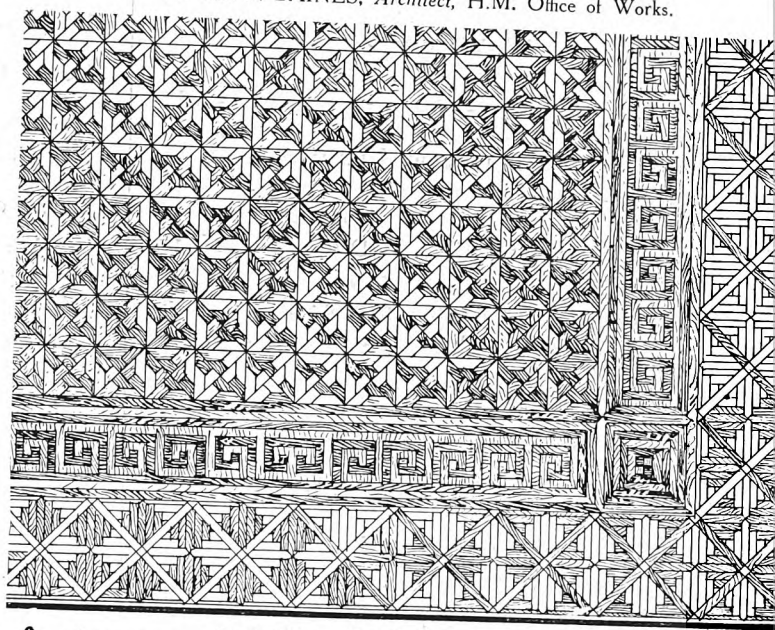
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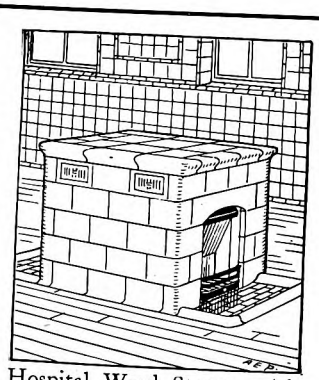
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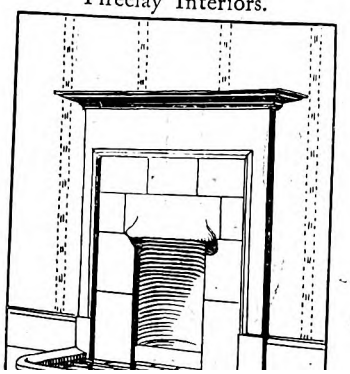
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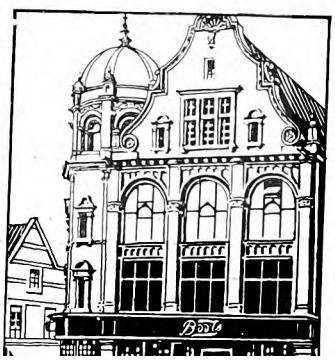
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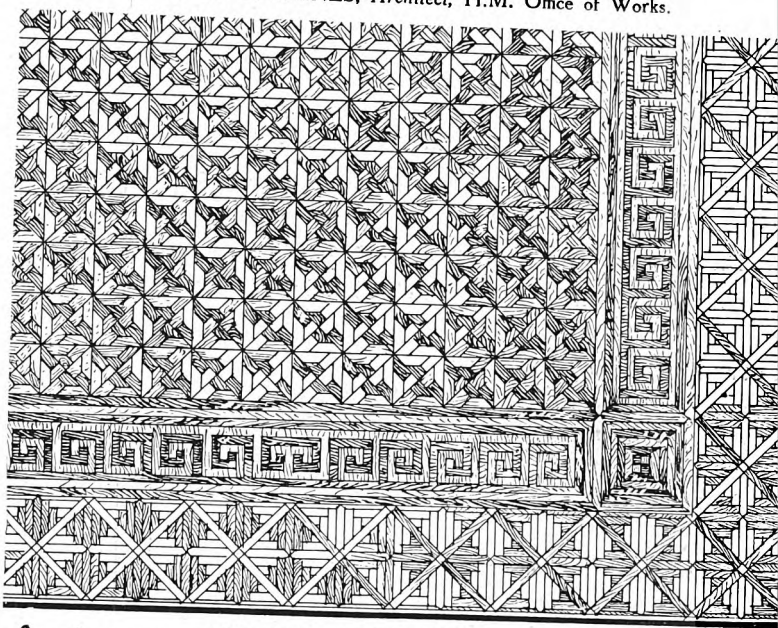
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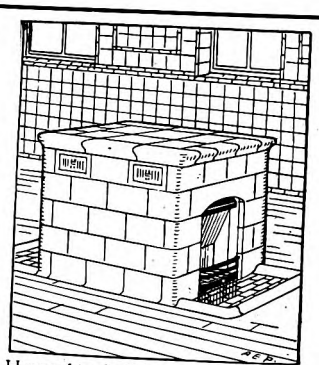
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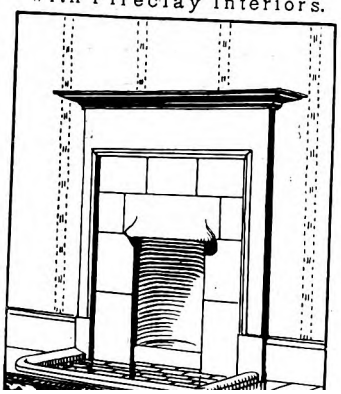
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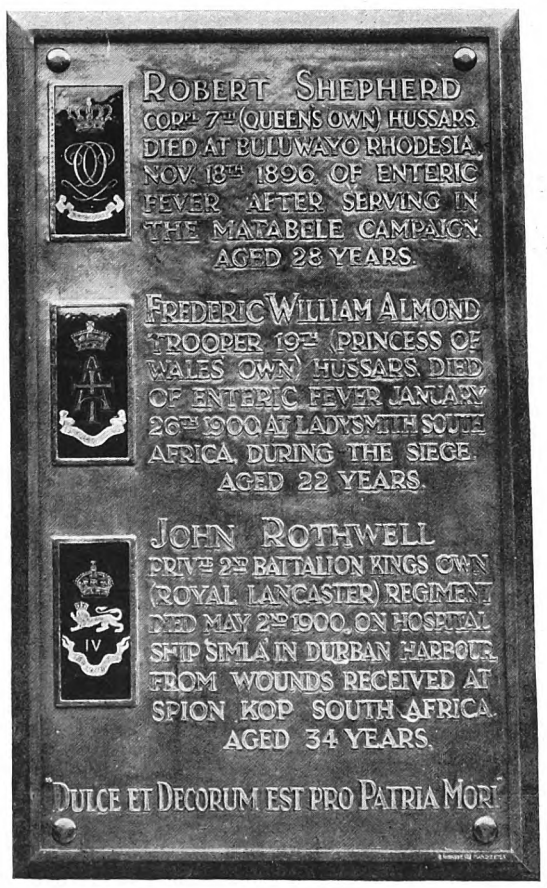


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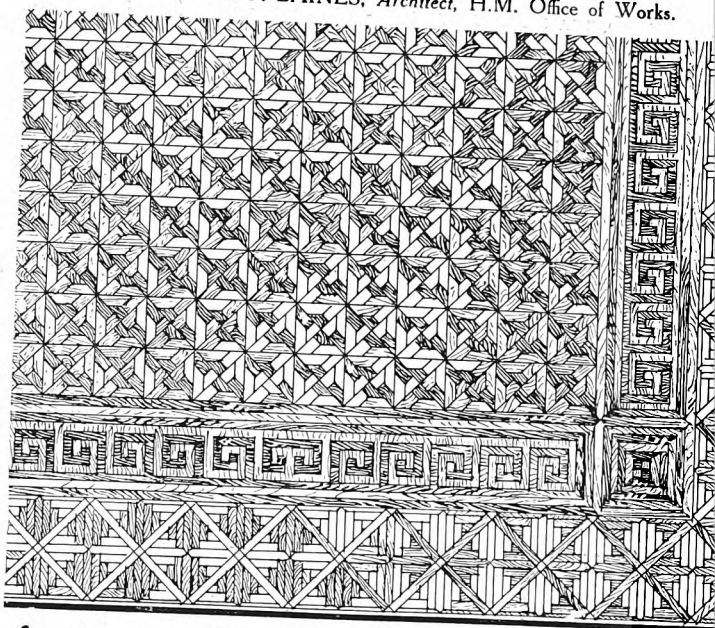
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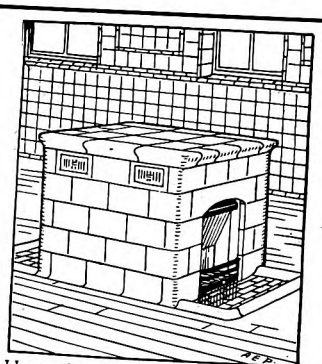
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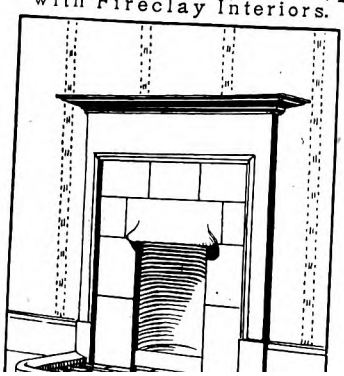
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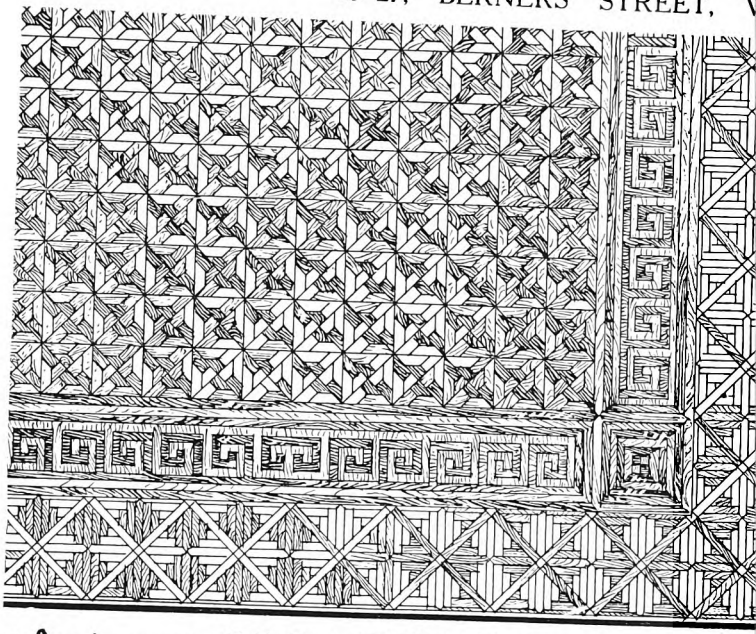
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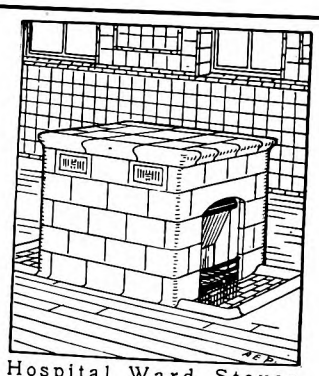
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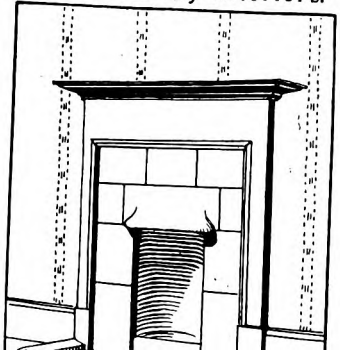
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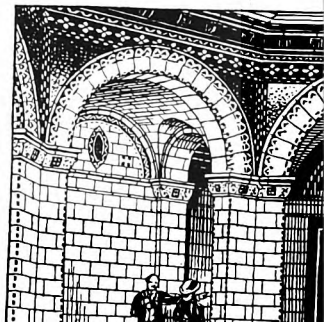
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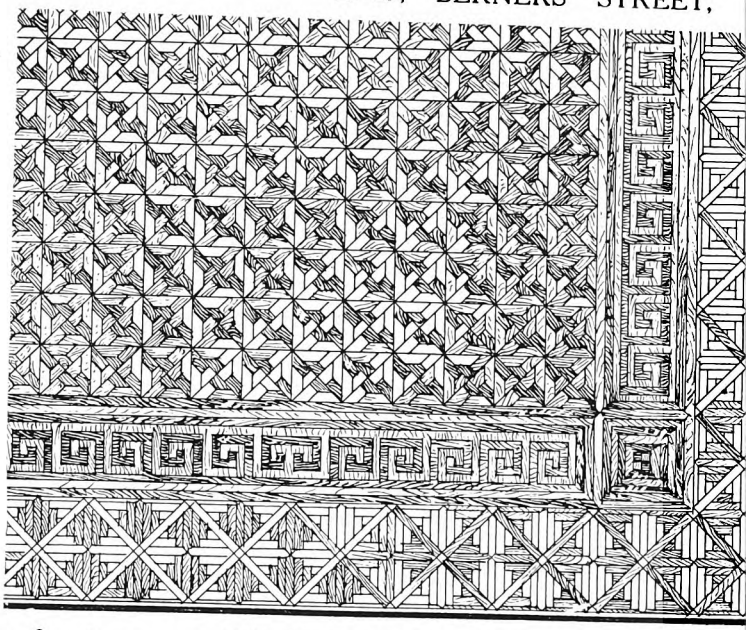
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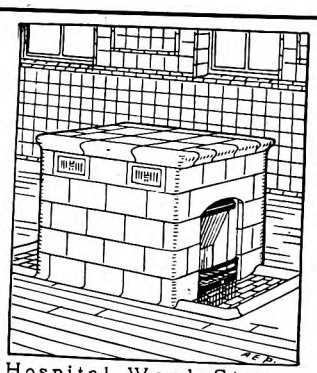
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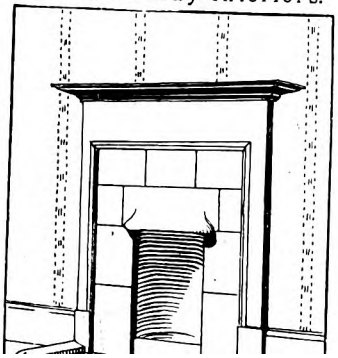
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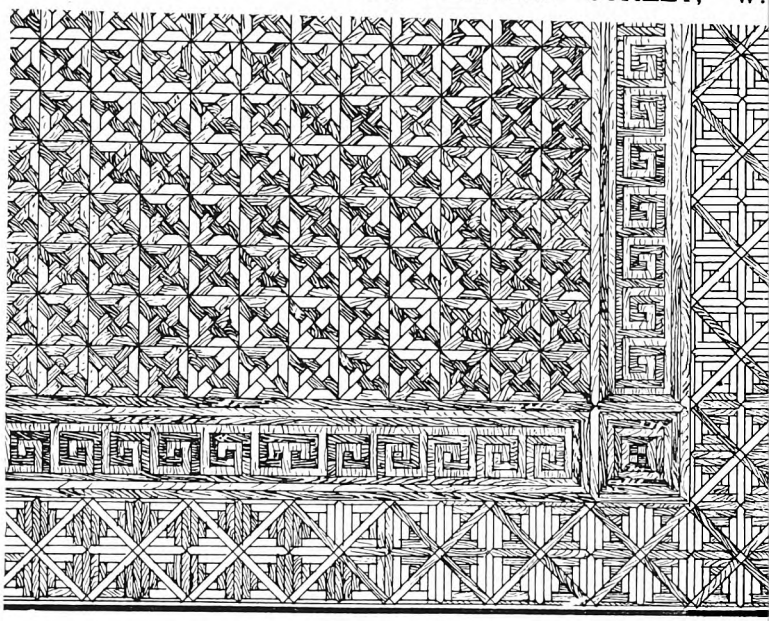
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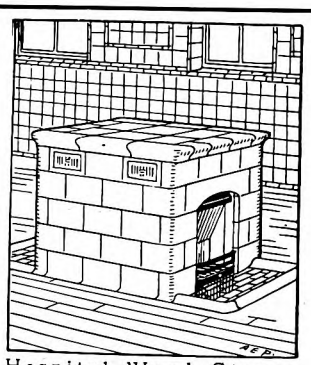
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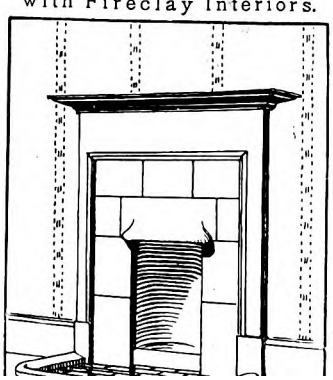
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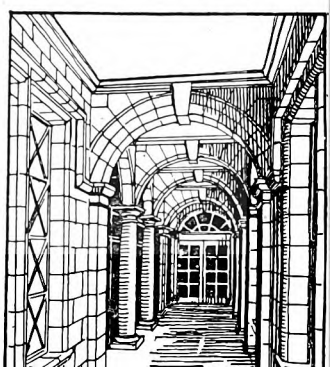
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E. W. and E. S. Coldwell, Architects:

Shop Front - - - - - - - - Plate VI

Interior of Shop - - - - - - - ,, VII

THE SCOTCH FIR WALK, GRAVETYE MANOR, SUSSEX - - - - - - - - - Plate VIII

CHUBB'S
FIRE-RESISTING
STELOCRETE
DOORS

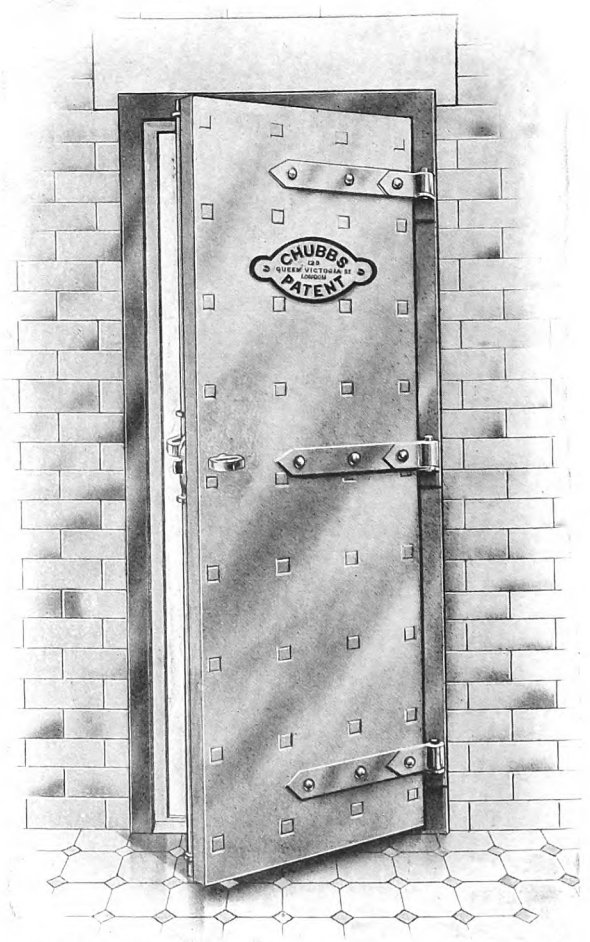
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CATALOGUE ON APPLICATION.

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HINGED DOOR—Fastened by Three-Way Bolts.

THE WESTERN TOWER.
OF ST. MARTIN AT YPRES.

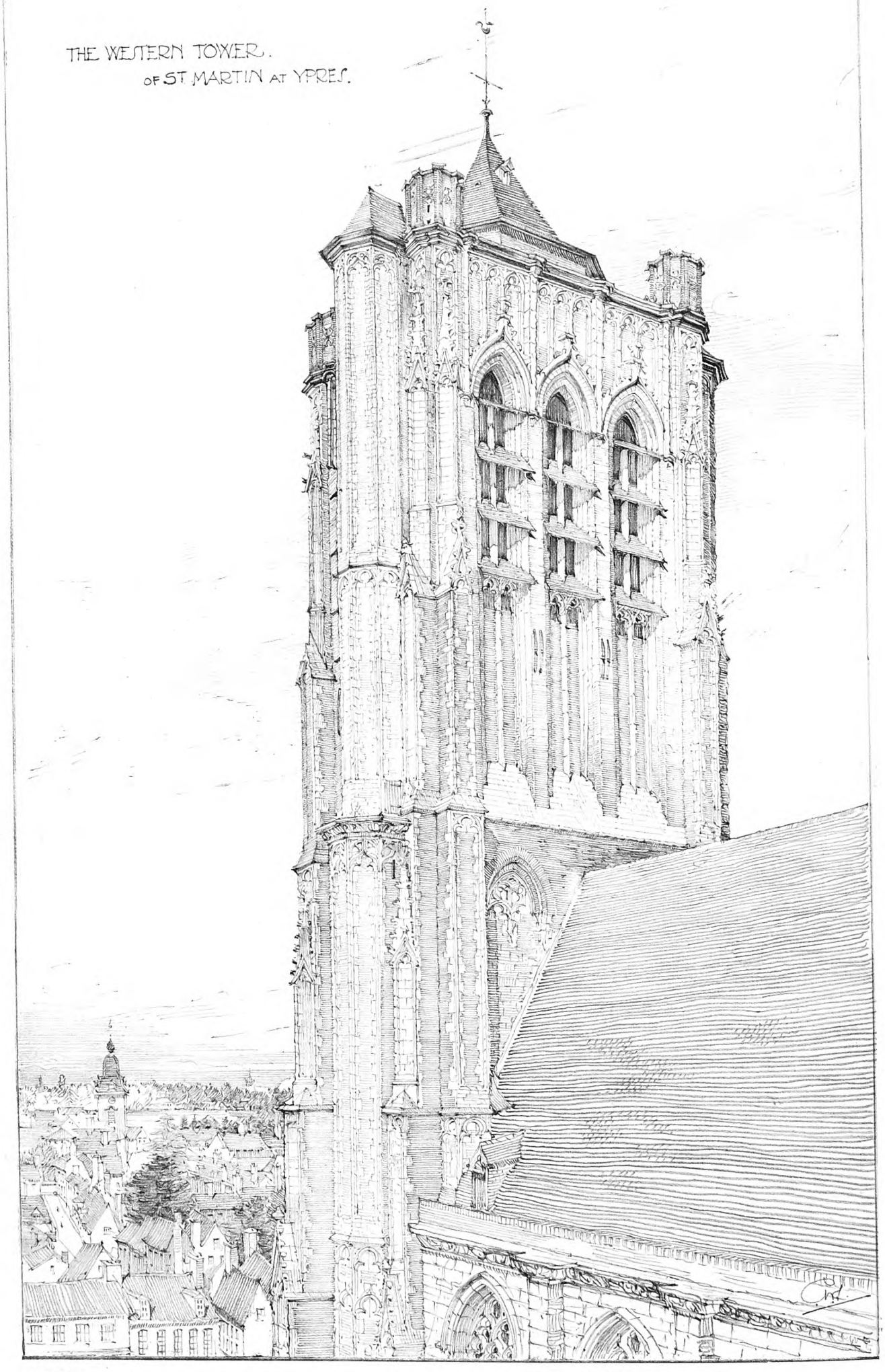


Plate I.

January 1915

From a Pencil Drawing by C. Wontner Smith, F.R.I.B.A.

RUINED YPRES.

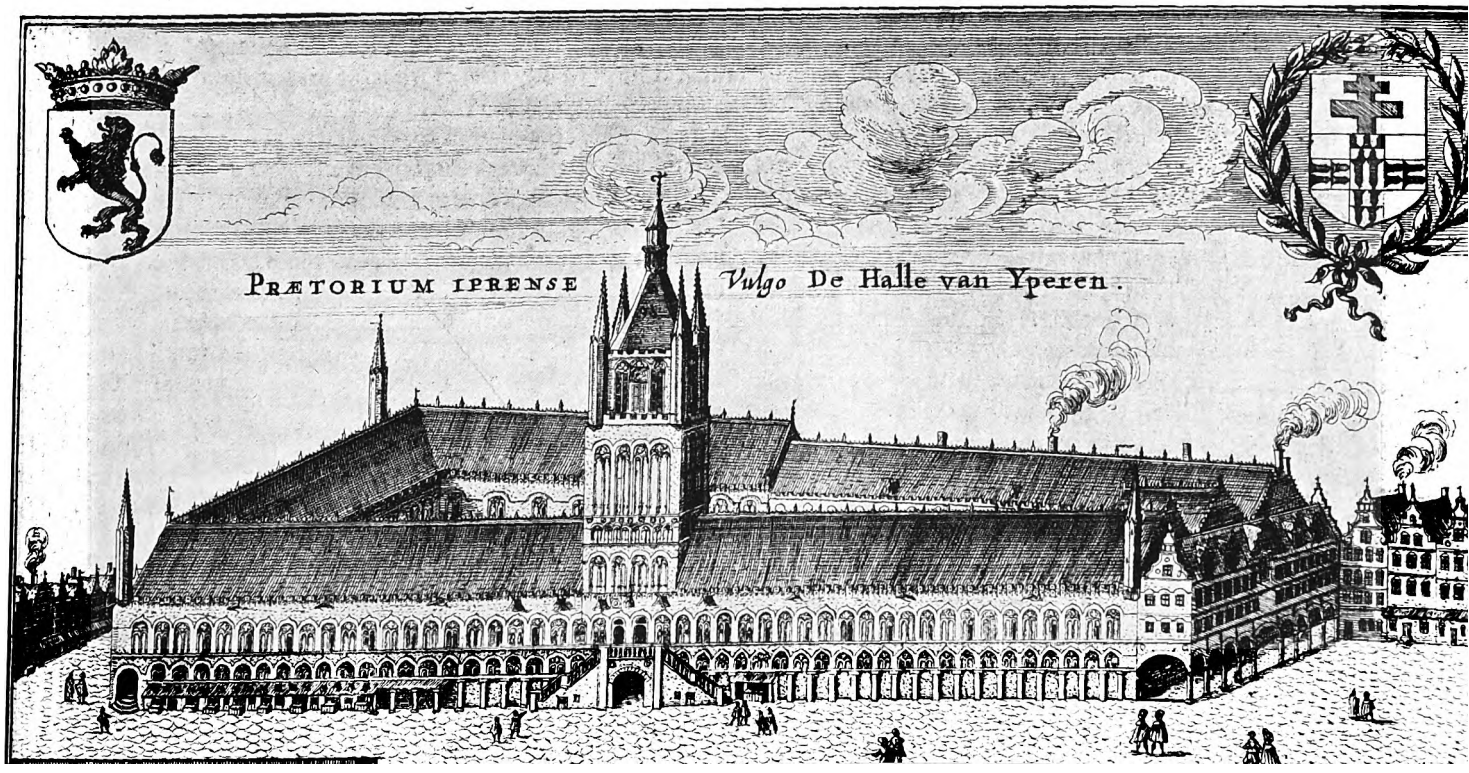
By ARTHUR STRATTON, F.R.I.B.A.

With Plates I, II, III, IV, V, and VI.

THE events of the last few months have caused the eyes of the civilised world to turn to many a town which for centuries has lived a peaceful life outside the whirl of modern times. Once centres of activity and alive with the throb of industry, they have been left behind in the march of progress, resting while the mellowing touch of time cast its magic spell. Such a town not long ago was Ypres, only thirty-five miles south of Ostend—so inconvenient of access that in these days few left the beaten track to wander along her moss-grown streets—but now hurled from obscurity by a fate which more than once in the past threatened her walls and at last has overthrown them.

Situated on the banks of the Yperlée, a small river flowing into the Yser, in a commanding position strategically important in the middle of the domains of the Counts of Flanders of old, Ypres often found herself in the midst of strife long before the advance of the armies which for the last few months have striven for possession. But whereas her streets have many a time echoed the sound of battle and her inhabitants have known the horrors of siege, famine, and pestilence, nothing approaching the vandalism and wanton destruction of the latest assailants has ever before been meted out to her. Civilisation seems to have brought the science of destruction to fine art. Truly Belgium—the cockpit of Europe—is paying early in more than lives for her honour; paying with sumptuous buildings which can never be replaced, in spite of the idle boast emanating from Berlin that the Germ will build up greater and more splendid monum anything bequeathed by the Middle Ages. At th time no one can tell how many towns will be r tottering walls and smouldering embers—the ashes former splendour—when the flood of war has been tur But Louvain, Malines, Termonde, and Ypres are a ruins, and some of the most precious heritages of th Ages have been pounded to bits and licked by flame in the spirit of destruction.

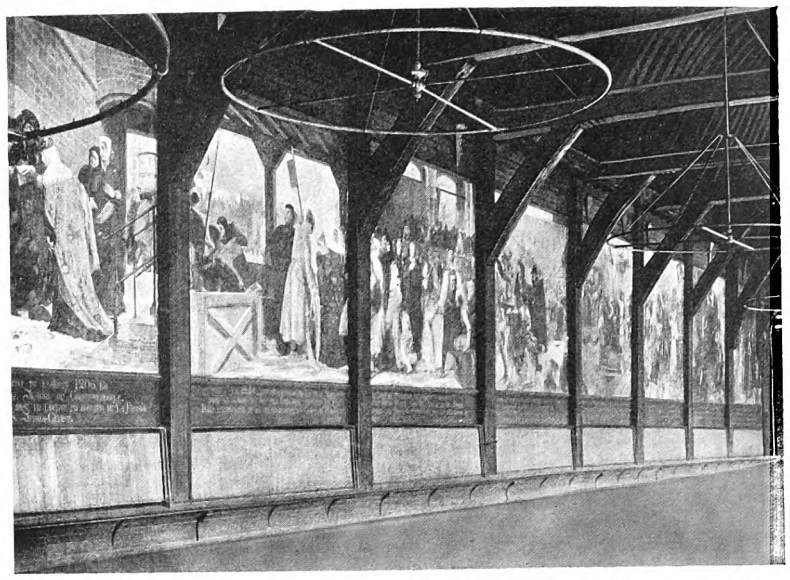
Bruges, Ghent, and Ypres, the three "bonnes ville Flemish communes, stood through the troublous tim Middle Ages for all that was best in a land of free citie were little republics governed by their own officers. S fighting one against the other, sometimes, as when le patriot Van Artevelde, united against a common foe, t more often than not at strife, but always in the freedom. The love of freedom, which has always sto one of the most ennobling traits in the character of the has thus been the cause of stirring scenes in all thr though Bruges and Ghent, from their position on or high roads of European travel, have outstripped Yp but recent notoriety, the mention of any one of thi Flemish towns brings to mind the other two. Before had reached the height of her fame, Ypres was a flo centre of commerce, it being on record that the popul



1247 amounted to about 200,000, or more than ten times as many as at the outbreak of the present war. The thirteenth and fourteenth centuries were to Ypres what the fifteenth was to Bruges and Ghent. Cloth and fabrics (*étoffes brunes d'Ypres*) were in great demand and were looked upon as "objets précieux." They found their way all over western Europe, and came to England in exchange for the wool which left the shores of our eastern counties, the commercial prosperity of both England and Flanders being to a large extent dependent upon this many-sided industry.

These inland towns with their encircling rivers and canals were easy of access from the open sea, and their quays must have been as busy as any maritime port. The maintenance of these waterways was vital to their prosperity, and canals were encountered in all directions, as may be seen from innumerable old maps of Flemish towns, one of which we are able to reproduce (see Plate II). Some of these canals have survived, but many have been filled in since they no longer served a useful purpose, and their bridges have been destroyed; for centuries important buildings, which originally stood by the side of a canal, have risen from cobbled streets, thereby losing much of their charm.

In the Middle Ages commercial prosperity no less than religious zeal found expression in architectural achievement, and Ypres was not slow to symbolise her proud position by the erection of noble buildings. It seldom happened in those days that the church was overshadowed by the importance of any building reared to meet the demands of commerce; but here, in spite of the fact that the church of St. Martin was in some respects one of the finest in a land rich in ecclesiastic architecture, it took a second place beside the great Cloth Hall for which Ypres was world famous. In other towns the Hôtel-de-Ville, the Halles, and the Belfry are met with, but nowhere else was such a remarkable combination of all three to be seen as on the north side of the Grand' Place of communal Ypres. In any general view this mass of masonry with high-pitched roofs all but obscured the church immediately in its rear; for, as our illustrations show, all that could be seen was the top of the unfinished western tower, the soaring flèche, and the choir roof, the whole composing a group hardly to be



PAINTED DECORATIONS OF THE "SALLE PAUWELS" IN THE HÔTEL-DE-VILLE.

equalled in any mediæval town. It must not, however, be supposed that these buildings had come unscathed through the many troublous times which the town had known during the last five centuries. Ypres was not only accustomed to attack, but in those days prepared for it, as may be seen from old plans of the encircling fortifications. Fire, exposure, and neglect had all left their mark, and, as a French writer has expressed it, a veritable "fléau des restorations" had passed over them. This was inevitable, and to be preferred to the alternative which was seriously considered in 1794, after a French visitation, of leaving them to their fate on the plea that funds could not be found for so costly an undertaking. Works of repair were actually in hand at the time of the recent bombardment, and the scaffolding may have facilitated the work of destruction, as was undoubtedly the case at Reims Cathedral.

Authorities do not seem to agree as to exact building dates, but from all accounts the Belfry formed the nucleus of the Halle aux Draps, the first stone having been laid in 1201 by Baldwin of Constantinople, Count of Flanders. The two-storeyed hall was built to the east and west of it at different dates, and the whole front completed by 1304. This in itself is noteworthy, for the great façade, 437 ft. long, bore no evidence of change of date in building operations in a century when every decade was evolving something new. The main lines having been determined by the original builders, they were subsequently adhered to with the strictest regard to uniformity and balance of part to part. The unity of the interior allowed of a rectangular plan and an unbroken front, which, though unmistakably mediæval in conception and detail, possessed those qualities of repose and dignity, with fine proportion, studied mass, and symmetrical disposition, usually considered impossible of attainment in any but a classical style. Here, in a thirteenth-century building, the attributes of the monumental were more fully realised than in any mediæval secular building in Europe. For all time will it proclaim the adaptability of Gothic architecture to any purpose which it was called upon to serve; even if its stones have perished its memory will live. Many an artist has recorded his impressions of this great pile, and at least one architect in the enthusiastic days of the Gothic revival turned to it for inspiration. Sir Gilbert Scott relates in

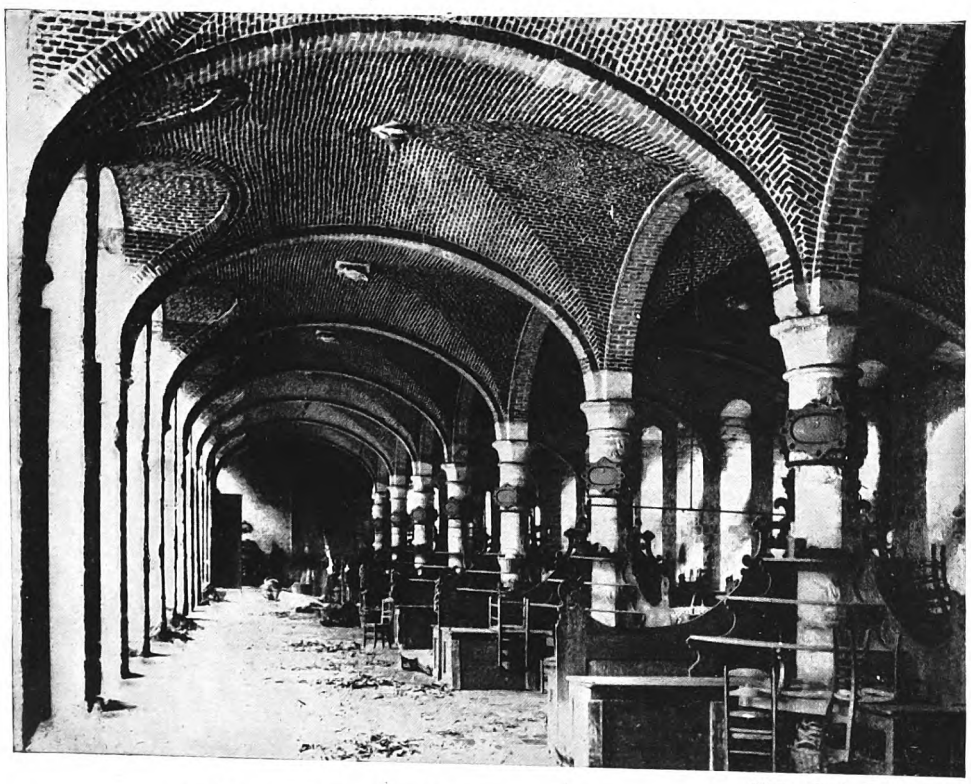


Photo: G. A. T. Middleton.

THE LOWER STOREY OF THE CLOTH HALL.

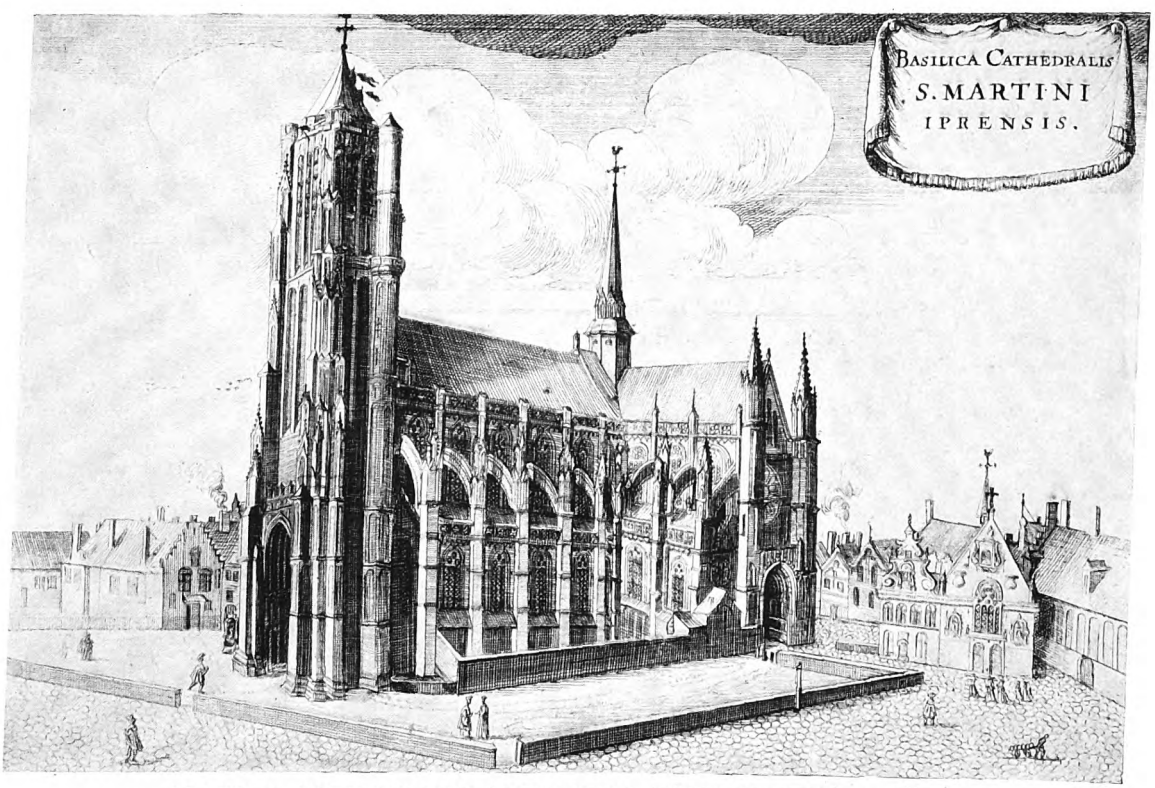
his "Recollections" how, in 1854, he competed for the new Hôtel-de-Ville at Hamburg and based the main lines of his design upon this building. The design was awarded the first premium, but never carried out.

The east end, against which the Hôtel-de-Ville was built early in the seventeenth century, originally stood as free of buildings as the west end, and there are reasons for believing that flights of external steps here gave access to the great hall on the first floor, and that the waters of the Yperlée flowed right up to the west wall, enabling barges to ply to the very door with their freights of costly stuffs. Certain it is that the need for suitable access to the first floor was felt in later days after the demolition of the original steps, for a double flight was built extending from the fourth opening at the base on either side of the entrance to the Belfry, and these figure in old engravings made prior to 1848, when they were wisely removed.

The Belfry—symbol in communal towns of liberty and power, and a "look-out" in troublous times—crowned by a

their consorts and certain notable citizens. Thes had been destroyed by the French in 1792, and comparatively recent times. The central statue ben canopy was that of "Our Lady of the Palisade," patroness of the town in commemoration of the sie Internally, vast halls 40 ft. wide covered with o roofs of construction "extrêmement audacieuse," v and decorated in colour, provided the ample space by the merchants for the display of their goods transaction of their business. Almost overpowe breadth and simplicity, a French enthusiast scarcely e when he wrote of this masterpiece "qu'elle égale par sions la majesté des cathédrales; par la beauté de se palais Vénitiens; par la richesse de l'ornementatio structions des Maures d'Espagne." But the skill of a workers has not saved it, as the photographs of reproduced on Plate IV make only too apparent.

The Hôtel-de-Ville, known as the "Nieuwerk," si



GENERAL VIEW OF THE CATHEDRAL CHURCH OF ST. MARTIN.

From an Early Seventeenth-century Engraving.

pyramidal roof, and flanked by angle turrets, such as the ers in these parts loved, rose square and unbuttressed to a height of nearly 200 ft. Amongst the uses to which it ut it housed the archives, as well as, at the topmost storey, corps-de-garde des guetteurs et sonneurs," whose services constantly needed in a town largely composed in early of timber-framed houses. The lower storey of the Halle raps was open and divided into aisles by piers carrying intersecting vaults; when the square-headed colonnade lled in the building was robbed to a great extent of the

changes that came to Ypres with the Renaissance, and spoke volumes for the changed conditions of the town merce had dwindled, and the municipal demands under t régime were modest. The architect of this piquant little ing was Jean Sporeman, of Ghent, who designed it abou although it does not seem to have been begun until 162 finished to his plan some four years later. This, too undergone a rigorous restoration about 1860, and the had since then been decorated with mural paintings

the north-east side of the Hall, approached direct by a vaulted passage beneath the Belfry.

The Cathedral of St. Martin, ot early foundation, and the seat of a bishop from 1559 to 1801, would in any other town have been the first quest of the traveller, for it was a veritable treasure-house. After having survived a somewhat chequered career this, too, has been reduced to a state of ruin, and it is feared that much excellent craftsmanship must have perished 'midst shell and flame. The cruciform plan with a long nave gives a good idea of the strength and fine qualities of one of the best church towers in Belgium.

Internally, the breadth and severity of the nave and the beauty of the choir, which was begun in 1221 and reflected the influence of the Gothic art of northern France, combined to produce an unusually impressive effect, marred only by the extravagant detail of later rococo insertions. The strong and clean-cut structural lines served as a foil to much beautiful sixteenth-century craftsmanship in wood and stone, for if Ypres

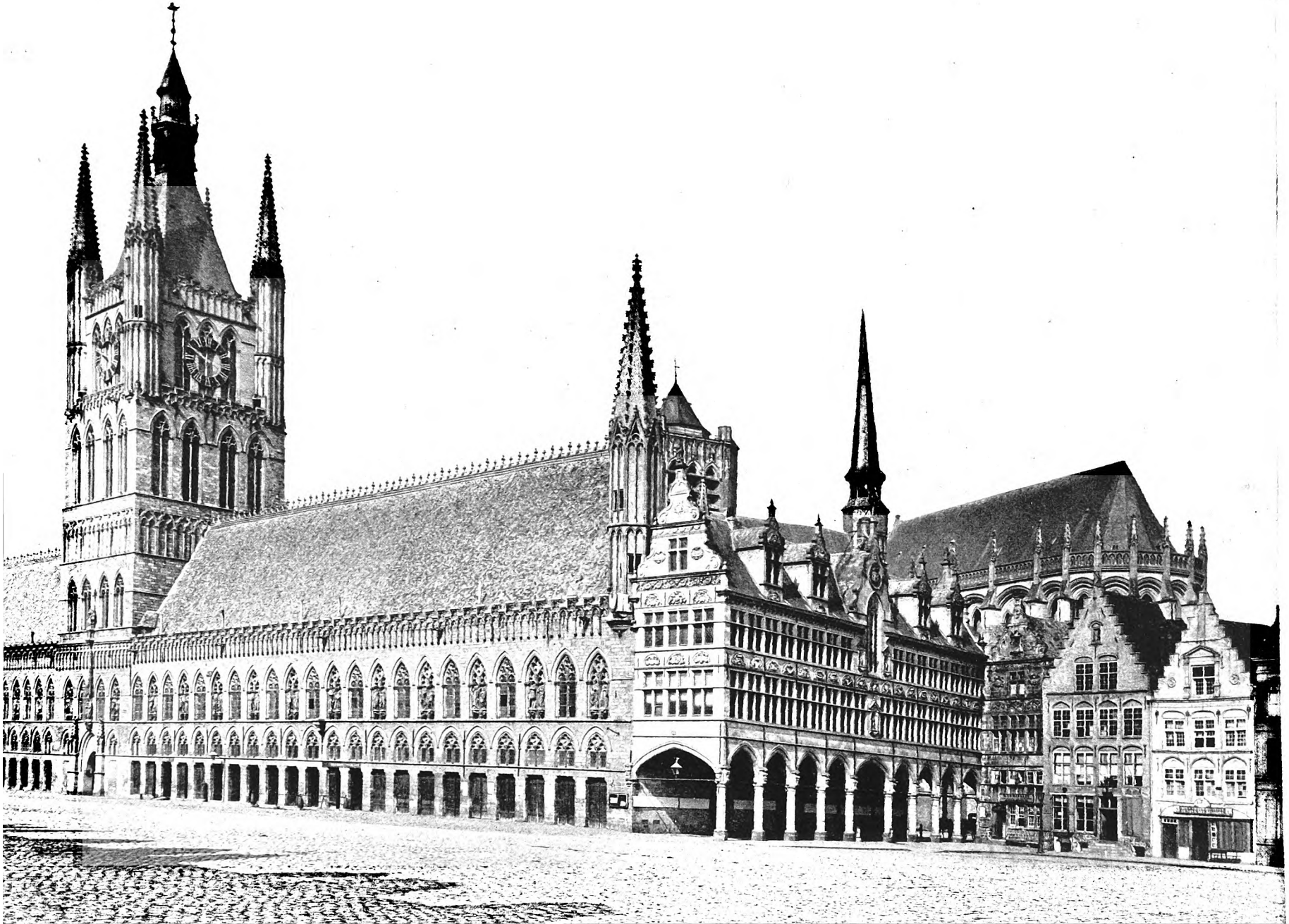


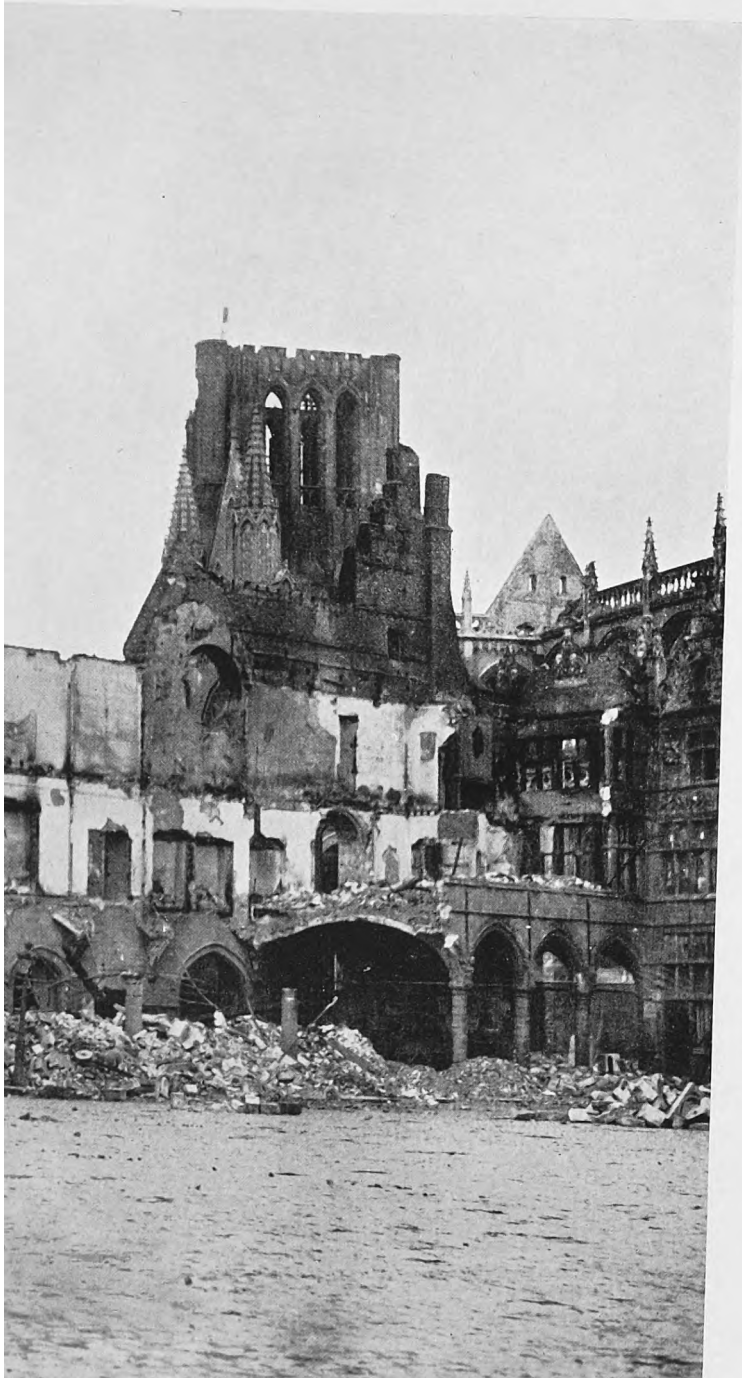
Photo: W. A. Mansell & Co.

GENERAL VIEW OF THE CATHEDRAL CHURCH OF ST. MARTIN, FROM THE WEST.

and polygonal choir without encircling ambulatory was set out on generous lines, and the superstructure, partly in stone and partly in brick, was striking both inside and out. The exterior will ever be remembered for its fine western tower which, although never finished, reached a height of 188 ft. The original western end having been burnt in 1240, the first stone of this later tower was laid in 1434, the work from that date till 1465 being in the hands of a master builder from Malines named Martin Utenhove. The pencil drawing by Mr. C. Wontner Smith, reproduced as a frontispiece to this article, repeatedly sought architects from the neighbouring towns she produced at least one sculptor of first-class rank. Urbain Taillebert gave proof of his skill in the choir stalls of the cathedral in his native city, no less than in those of the churches at Loo, between Ypres and Furnes, and S. Walburghe at Furnes. To what extent his handiwork in these churches has recently been damaged is not yet common knowledge, but it was worth a pilgrimage to see. The stalls at Ypres (illustrated on Plate V) were set up about 1598, and the font (page 6) doubtless about the same time, for it is so similar to Taillebert's


YPRA
Wegh naer Dixmuyde
Wegh naer Brugghe
Wegh naer Somebeck
Wegh naer Comynis
Wegh naer Belle
Cruyce naer Poperinghe
Virga Flandrica
Loca publica urbis
1 Ecclesia Cathedralis
2 Prætorium
3 Ecclesia Parochialis S. Petri
4 Ecclesia S. Jacobi
5 Ecclesia S. Nicolai
6 Collegium Soc. Iesu
7 Cœnobium Prædicatorum
8 Cœnobium Carmelitarum
9 Cœnobium Augustinianorum
10 Cœnobium Minoritarum
11 Abbatia Novi Bosci
12 Abbatia pontis Rondi
13 Xenodochium Iprense
14 Monasterium Capucinorum
15 Monasterium Urbanistarum
16 Monasterium pauperum Clarissarum
17 Prætorium Castellaniæ
18 Nosocomium Bellenorum
19 Xenodochium S. Catharinæ
20 Gerontocomium in Nazareth
21 Domus pauperum puerorum
22 Domus pauperum puellarum
ILISS. AC PRVDENTISS.
VIRIS
ETORI, ADVOCATO,
VE SENATVI, AC REIP.
IPRENSI
RBIS SVÆ IMAGINEM
DD
TONIVS SANDERVS.







authenticated work that he was probably associated with it. As was by no means unusual on the Continent, brass was preferred for this font, and the combination of large rounded metal surfaces with delicately-modelled figures, the whole graceful in outline and admirable in detail, was most skilfully handled; the cover, as seen in the illustration, was suspended over the basin from a large wrought-iron swing bracket of earlier workmanship. Equally familiar with the treatment of wood, stone, and metal, the church abounded in work from the chisel of Taillebert, but the first object that one noticed on entering by the south transept door was the splendid internal porch set up before his time, an illustration of which is given on page 6. Five-sided and framed in oak, with all the panels filled with "linen-fold," the central post and that at the angle on either side of it were singled out for great elaboration consisting of high pedestals, traceried canopies, and two ranges of figures in the round, those on the central post being cunningly raised a few inches higher than the side ones. Amongst other fittings one made note of were a fine confessional (see Plate VI), and the screen enclosing the chapel opening out of the south aisle, referred to as "du doyen." This screen was set up in the seventeenth century, and was one of those extraordinary combinations of coloured marbles, alabaster, and metal which are often met with in Flemish churches. To many the name of Cornelius Jansen will ever be assoc Cathedral; he was seventh bishop, and dyi was buried in the precincts, having founded name which finds many adherents, especia this day.

What recompense, it may well be asked, for the loss of such mediæval masterpieces a and this cathedral church? We have recogni that she is at war with religion, with Christia morality; we know that the sword has been dra ideals of art and of architecture, that a Germa under certain conditions, be covered with buildings in the pseudo-classic manner of Sc to compensate us for the loss of those buildin tion of which we have displayed such uncu doubt those gentle humanitarians, in their zea have already commissioned secret agents for p exact position of mediæval buildings to be de good. Westminster Abbey must go, St. Ba St. Ethelreda's with most of our parish chur all our cathedrals, while Prussian "Kultur" church of St. Pancras, and, combined with the for booty, will leave us the Bank of England. religion and emotionalism in general doubtles



of satisfaction to those who watch the deadly effect of a well-aimed shell on a towering cathedral; it clears the way for more "Kultur" in the form of neo-classic pretentiousness. There the Prussian and a certain school of British architects meet.

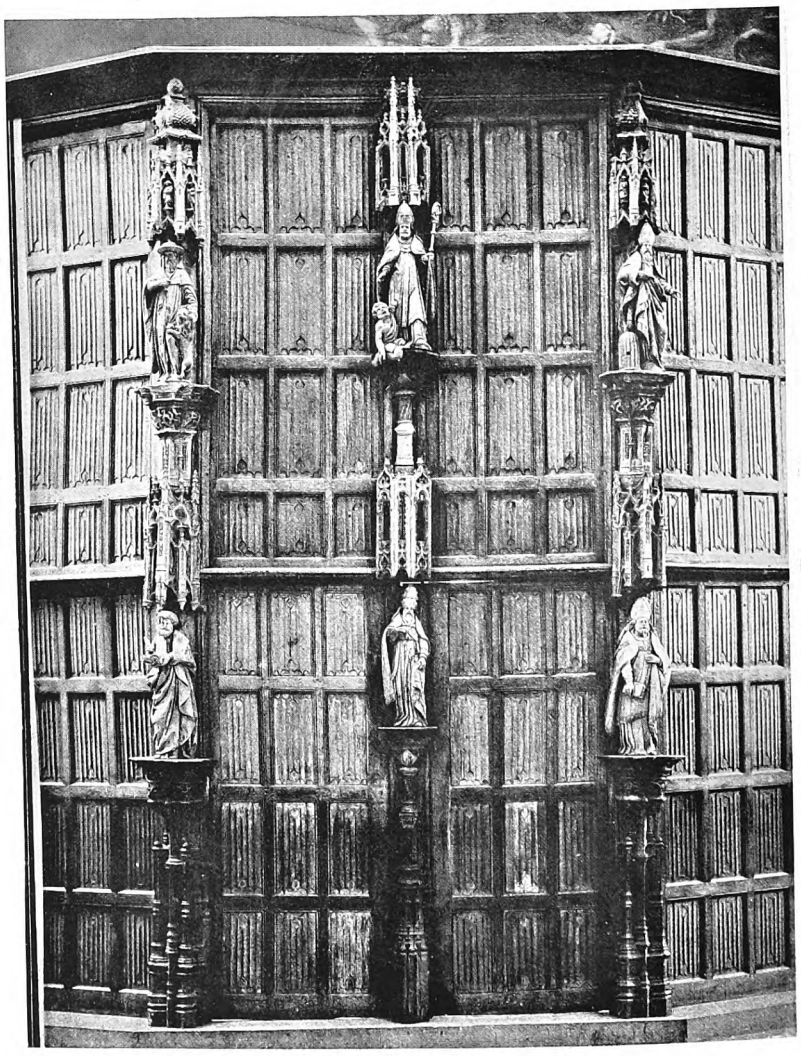
Ypres never cast aside her mediæval garb; her rapid decadence at the end of the fourteenth century meant that there was no opportunity for wholesale transformation in later days, and till neglect rather than ambition brought about their downfall, whole streets were lined with gabled houses nearly as fine as any to be seen at Bruges and Ghent to-day. At first framed in timber with fronts recorded in old pictures, these earlier houses have practically disappeared from all three towns; but at Ypres, by a happy inspiration, some had been preserved in the museum, and the photograph of one of these reproduced on page 7 is thus explained. But Flanders was the home of brick building, and a walk through the streets of Ypres revealed many good brick façades designed in the manner peculiar to the district, with traceried panels contained in arches over the window-heads and steep crow-stepped gables. The lower storeys of the thirteenth-century Halle aux Viandes, commonly known as "la Boucherie," in hard stone, were retained when about 1530 the front was carried up in brick (see illustration on page 7), and in this, as in the majority of the sixteenth-century brickwork in the town, the flat Tudor pointed arch occurs much more frequently than the circular and three-centred arch characteristic of Bruges and Ghent. In the Rue de Dixmude the house numbered fifty-two and dated 1544 represents a striking type of design for a façade 31 ft. in width, while many another, notably the "Maison des Bateliers," built in 1629 by the Gilde des Bateliers, fronting a canal and bearing the emblems of navigation, testified to the skill and resourcefulness of these Flemish brick builders. In the use of brick they excelled, while Flemish wood-carvers not only filled their own churches, public buildings, and houses with wonderfully-executed carvings in hard wood, but they came to England and played a leading part in building up a tradition whence sprung by far the most prolific school of carving we have possessed since Tudor days.

A few good eighteenth-century façades struck a strange note in this old-world setting, their crowning cornices and stone vases cutting the sky abruptly in contrast with the neighbouring high-pitched tile roofs. The Hotel Merghelynck at the angle of the Rue des Fripiers, built 1774–1776, from the designs of an architect from Lille, who worked with no little success in the style of Louis XVI, stands out in one's memory as a town house of distinction.

Space forbids to dwell upon the Béguinage, the Church of St. Pierre, and many other buildings and interesting works of art. The destruction of Ypres means more to the Belgian people than words can express; it has inflicted a wound which will smart for many a day. To architects it means that the world is so much the poorer by the loss of many finely-conceived buildings, and much excellent craftsmanship. Vandalism in a town so steeped in history could result in nothing less. Inspiring architecture was to be encountered all over Belgium, but Ypres was unique, and the Cloth Hall is no more. In the space of a few hours the toil of years, the contributions of centuries, may, it appears, be wiped out of existence by modern machinery of destruction. Belgium weeps for her devastated cathedrals, her ruined library, her churches and houses numbered by the score, and her Grand' Place at Ypres. The civilised world mourns the relics of her glorious architecture, and there is no consolation.



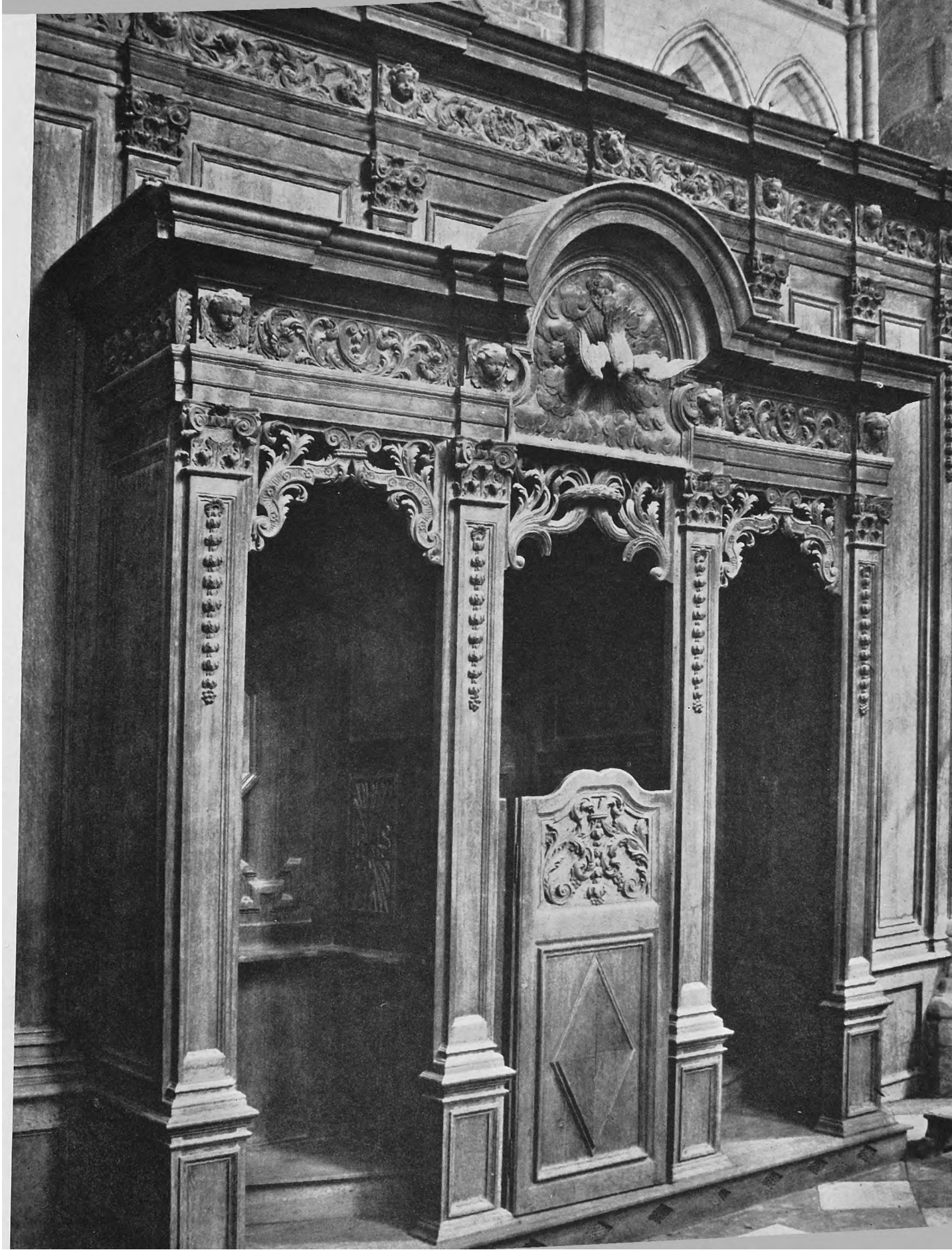
Brass Font and Cover.



Internal Porch in South Transept.

CATHEDRAL CHURCH OF ST. MARTIN.



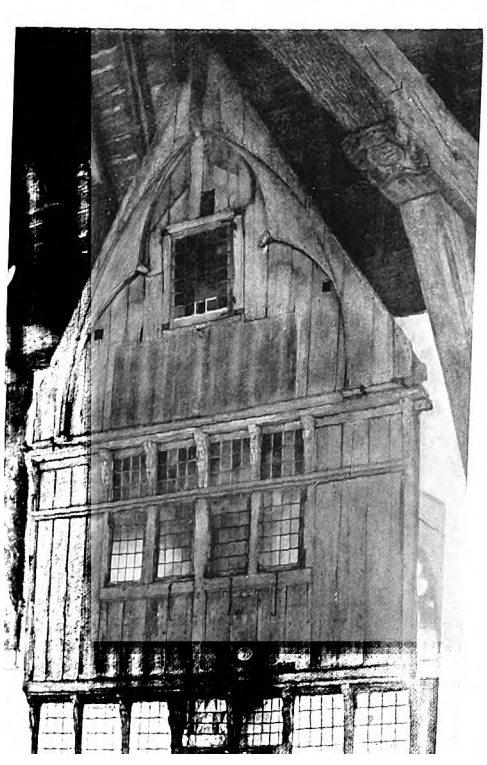


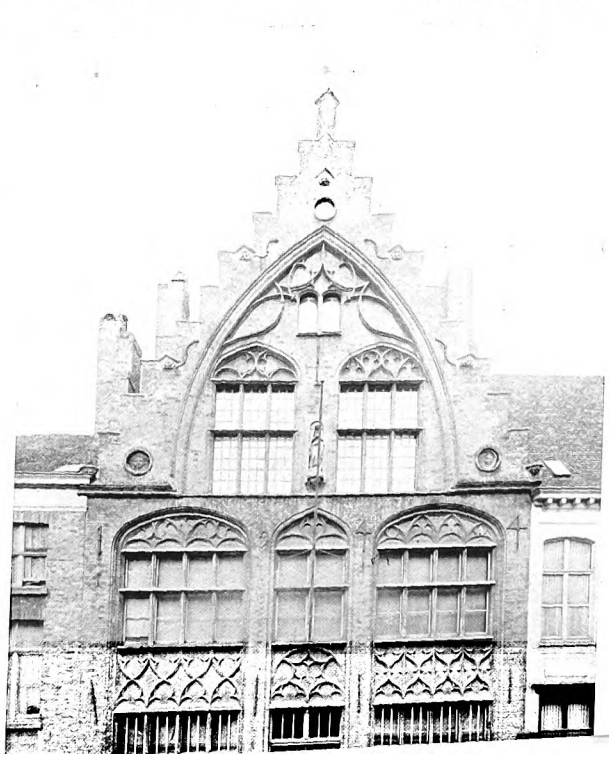
Of Ypres as it remains to-day the following description is given by Mr. G. H. Perris, special correspondent of the *Daily Chronicle* :—

"Ypres is, or rather was, a town of 18,000 inhabitants. Its unique historical and architectural interests were universally known. If ever a thought be given in war-time to the precious memorials of the past, to the beauty that genius has made and time has ripened, here was the occasion for such a restraining thought. The officers of the Allies say that there is no military excuse for this fifteen days' bombardment, and that, in any case, shrapnel would have been as effective as big shells (including incendiary shells), except for the purpose of sheer destruction. What I saw for myself is, perhaps, more conclusive. It is that, while large parts of the town have suffered no injury, the famous Cloth Hall and the equally ancient, though less rare and beautiful, Cathedral of St. Martin, are practically destroyed, with a number of the quaint old houses around them, including the 'Nieuwerk,' a little two-storey building dating from 1620, attached to the east end of the Cloth Hall, and containing the municipal offices. With comparatively short-distance firing, the result could not be accidental. It stands as clearly against the German commanders as the less serious damage to Reims Cathedral and the destruction of Louvain. Here, as at Louvain, the injury to civilisation is irreparable. The high roof of the Halles has gone completely; its charred fragments strew the pavement of the pillared aisles which formed the ground floor of the vast building. The windows are all shattered, the tiny diamond panes lying amid the heaps of brick and mortar within, and on the pavement outside. Of the 'Nieuwerk,' which was only slightly damaged by the earlier bombardment, nothing now remains standing. The delicate pinnacles at the corners of the Cloth Hall still point u the sky—strangely nak their familiar backgrou the fine timbers and gallery have disappeared remarkable wall painting lessly defaced. Nothi inside but the pillars—p tons that cry aloud for the pillars of Pompeii, or t læa on the Acropolis o The great central tower huge rent in the upper pa the clock was; and on b of the tower the façade smashed in. Opposite, a of houses have been gut ments only of the out standing amid piles of rub the other side lies the c We could not get inside, entrance is blocked by a



"LA BOUCHERIE."
Lower storeys, stone, thirteenth century; upper, brick, c. 15





THE CITY OF LILLE.

By MARTIN SHAW BRIGGS, A.R.I.B.A.

THE city of Lille does not depend on its past for its celebrity like Ypres and Bruges. It is better known as a large and thriving industrial centre, where linen, cotton, cloth, and woollen goods are manufactured. At the time of writing (December 14th) we are still uncertain how far its factories and streets have suffered from the rigours of war. It has been occupied by the German army for exactly two months, and this occupation was preceded by a bombardment lasting—according to a solitary eye-witness who has since left the city—for forty-eight hours. We can therefore hardly hope to hear anything very favourable of its condition when the curtain is finally lifted, and we must regretfully assume that many of its fine buildings have gone the way of the Ypres Cloth Hall and the Library at Louvain.

It is only some 120 years ago since it was severely but fruitlessly bombarded by the Austrians. Readers of Carlyle will recall his picturesque passage: "Lille, often burning, is quenched again; Lille will not yield. The very boys deftly wrench the matches out of fallen bombs. . . . Memorable also be that nimble Barber, who, when the bomb burst beside him, snatched up a sherd of it, introduced Soap and lather into it, crying, '*Voilà mon plat à barbe*, My new shaving-dish,' and shaved fourteen people on the spot. . . . The *plat à barbe* became fashionable; 'no Patriot of an elegant turn,' says Mercier several years afterwards, 'but shaves himself out of the splinter of a Lille bomb.'"

Though it is now a French town, Lille was formerly the capital of Flanders, and was taken by Louis XIV in 1667. This change of ownership explains many apparent problems in its seventeenth-century architecture, and throws much light on the illustrations accompanying this article.

The city contains several monuments of mediæval date, but none of them are of special importance. The church of St. Maurice is the largest of the ecclesiastical buildings that remain after the devastating wars of many centuries. It is in the Flamboyant style, and has a nave with double aisles, all of equal height, but was considerably altered and restored about forty years ago. The interior is simple in character and of great beauty. The exterior is chiefly characterised by its fine group of apsidal chapels.

The church of St. Catherine is, in many ways, similar in design, but on a smaller scale. Up to 1896 there was a third church (of St. Saviour), also of late Gothic date, with a fine square tower, but this perished by fire in that year. More popular with visitors to the city than either of the surviving mediæval churches is a great unfinished building dedicated to Notre-Dame-de-la-Treille, and commenced from the designs of Clutton and Burges, the English architects, in 1855. Beyond these churches, the only mediæval remains are a portion of the interesting Palais de Rihour and some parts of the early fortifications.

It will thus be realised that, for so considerable a city, Lille is not rich in monuments of the past, and, in fact—with the exception of the church of St. Maurice mentioned above—it has few buildings left from historic times save its famous Bourse and certain relics of its seventeenth-century fortifications.



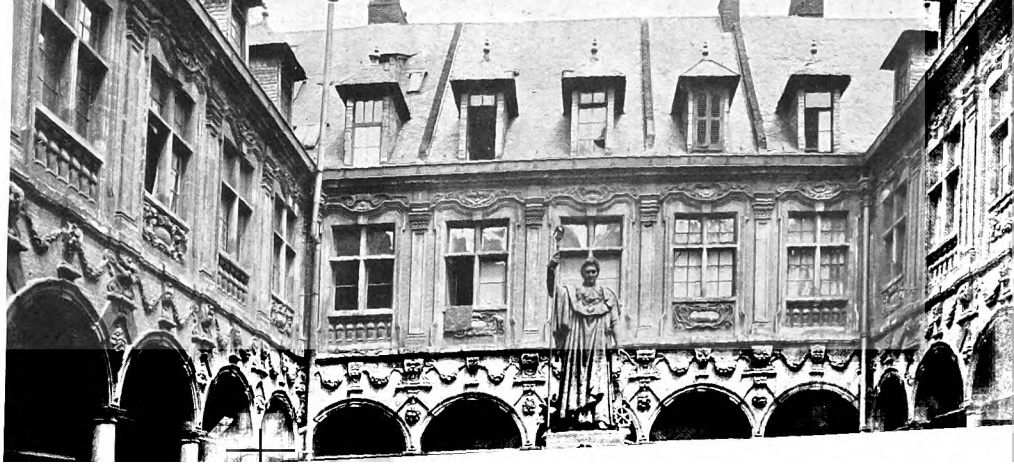
THE BOURSE.



THE GRAND' PLACE.

The Bourse stands on the north-east side of the Grand' Place (see illustration above), one of those spacious and delightful market-squares found in almost every old city of Flanders. At the present moment the space is given up to military requirements, and the public are excluded, but normally this is the focus of a busy civic life and the centre of the old town. On the right of the illustration is the Grand' Garde, built in 1717, just after the French had permanently acquired Lille at the Peace of Utrecht. This building is the French military headquarters in ordinary times. The column in the centre of the Grand' Place commemorates the Austrian siege of 1792.

The Bourse itself is one of the most remarkable of municipal buildings of the period. It was commenced in 1651 or 1652 from the plans of Julien Destré, who was the city architect at that time. It therefore dates from the days of Spanish supremacy, before the military prowess of Louis XIV had shorn Flanders of so many of her quaint towns. Like many town-halls and churches of Northern France, it is essentially Flemish in spirit. The exuberance of the decoration, the absence of academic restraint, the steep-pitched roof with its dormers, all these indicate something quite alien to contemporary French architecture. Flanders, like France,



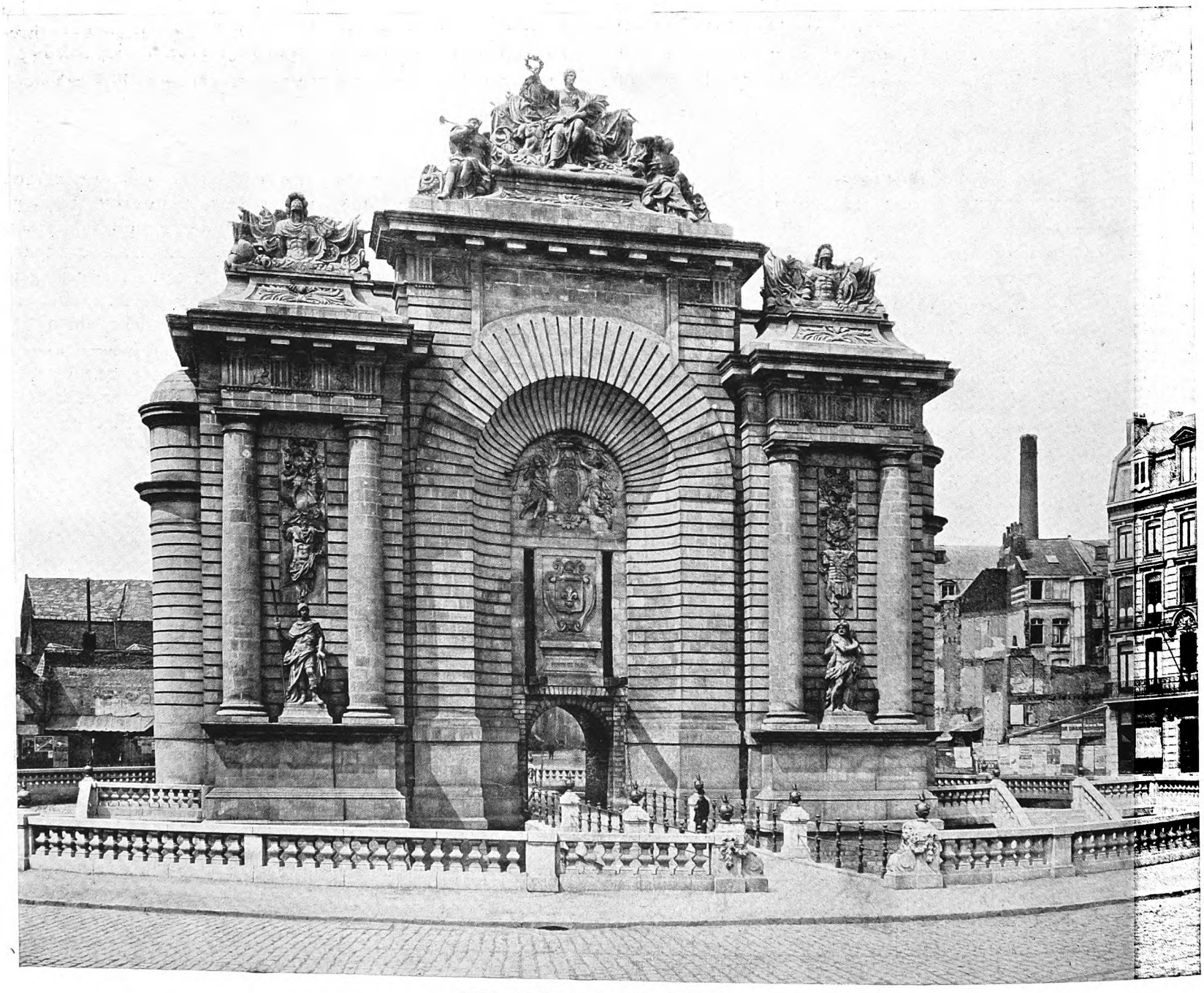
mansion formerly in
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the Bourse at Lille, i
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Flemish buildings o
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Flanders. The illust
opposite page shows
character, but one or
should be noted. The
tains no fewer than
separate houses or f
floors, and this fact acc
unusual appearance of
walls on the roof. Th
been restored, but on
lines of the design.
lead gutter, forming
cornice-line, is a mos
feature. But the effect of the whole façade has
trievably ruined by the substitution of modern sho
the former architectural treatment, where richly
doorways with semicircular heads alternated with
series of little slate-roofed shops or offices. The
sides of the building (one of which appears in
accompanying illustration) are similarly treated,
walls almost covered by stone dressings, and each
approximately equal sides has as central feature a fi
giving access to an internal courtyard. Round thi
runs an arcaded gallery with Doric columns. Th
vaulted in brick, with ribs of moulded stone. The

profusely decorated with stone panels, caryatides, and festoons. The glazed screens filling the arches in the illustration unfortunately conceal this charming cloister.

The Porte de Paris, shown on this page, forms a very striking contrast with the Bourse. When Louis XIV took the city in 1667 he wished to signalise his triumph, and he did so with his usual success. For here we have not only a very impressive gateway of noble proportions, but also an embodiment of stone of victorious France herself. It is to be hoped that the experts in destructive science who now control the destinies of Lille will fail to realise how admirably this Porte de Paris represents the genius of the great *Roi Soleil*, for if they do they will assuredly compass its doom. Seeing it as it now stands (or did a few weeks ago) isolated in a square, one is apt to forget that it once formed part of the fortified wall of the city, and in that position had a supporting mass on either side which is now obviously lacking. When the wall was removed, it was considered necessary to add some architectural feature at either end to "finish" the lonely monument, but the municipal engineer who carried out the work has hardly risen to his opportunity. The gateway was originally designed and erected between 1685 and 1695 from the plans of a local architect named Simon Vollant, who also designed the Pont-Neuf over the little river Deûle. The central group of sculpture, above the triumphal arch proper, represents Victory bearing a wreath of laurels. The trophies above the two massive flanking pylons are symbolical of military prowess. Between the Doric columns are admirable bas-reliefs with statues beneath.

The Porte de Tournai was also erected by Louis XIV, but is of a much less ambitious character, and recalls Sanmicheli's work at Verona in its massive simplicity. It has suffered from the ravages of time or from the destructiveness of man, but still retains much of its charm. Two portals for vehicles are provided between three pairs of coupled Doric columns, and over each portal is a stone panel decorated with foliage in bas-relief.

The fortifications in which these gateways occurred have now been swept away. They were designed by the famous Vauban, but many years ago they gave place to ample boulevards, and these relics are now almost in the inner portion of the well-planned and rapidly increasing city. A new *enceinte* has been raised, enclosing a much larger area, so that the Porte de Paris and the Porte de Tournai, the gateway of the citadel, and the buildings of Fort St. Sauveur with its chapel, have lost all military significance.



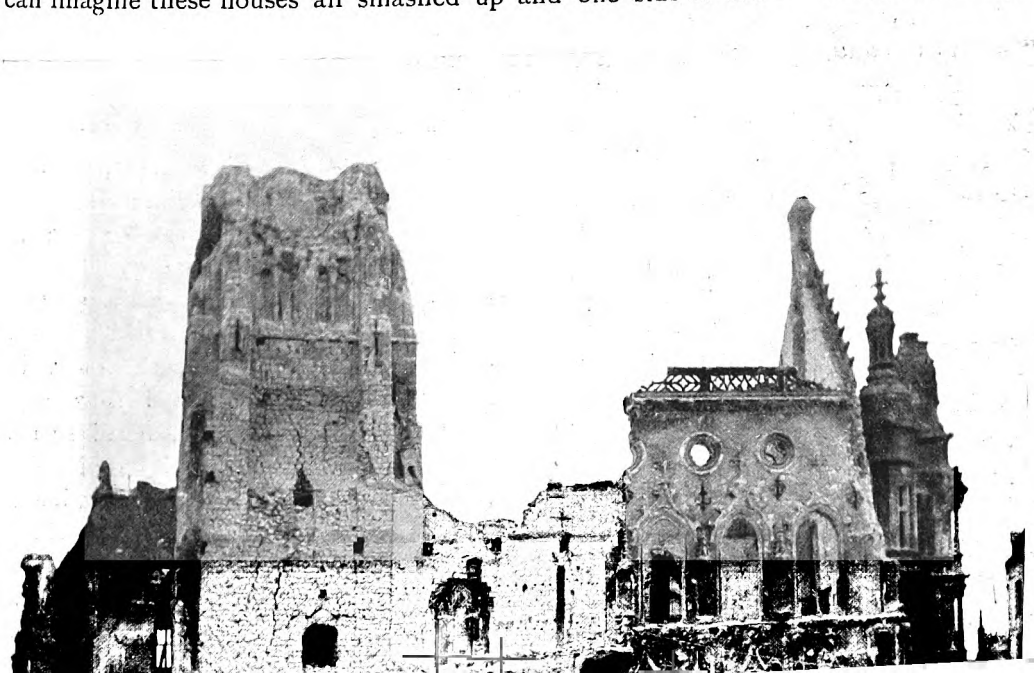
THE PORTE DE PARIS, LILLE.

THE BOMBARDMENT OF ARRAS.

NO town has suffered more from bombardment in the course of the War than the town of Arras, in the north-west corner of France. It was bombarded by the Germans first in September; later, for ten days, in November; and still again quite recently. The accompanying photograph gives some idea of its plight, and to this visual record may be appended the following description by Mr. Maconochie, special correspondent of the *Daily Chronicle*:—"The Petite Place and the Grand' Place, which are united by the broad Rue de Taillerie, are simply a wilderness. These squares were surrounded by houses having arcades on the ground floor, supported by huge sandstone pillars, while curious gables were to be seen above, the whole atmosphere of the place reminding one rather of Spain than of France. Now, if one can imagine these houses all smashed up and one side of the Grand' Place practically levelled to the groun sandstone pillars lying higgledy-piggledy among great holes, big enough to engulf a wagon, open smoke showing, curling up from one corner wher ago a blazing fire flamed f a few decrepit old wome poking about with sticks ruins, some idea will be gain town is like after a bombardn lute desolation apparently rei . . . The crowning crim struction of the Hôtel-de-Vil of which is smashed beyond one of the finest bells ever ca upon it was 1728, and it w tons. (This bell was called clocque" or "Joyeuse.") . Cathedral is also very badl and the Musée—an extensiv buildings which in former c tuted the Abbey of St. Vaast— very much, its beautiful ga numerous bronze busts of e zens of Arras, being strewn w



THE PETITE PLACE AND HÔTEL-DE-VILLE, ARRAS.
From a Water-colour Drawing by Barraud.

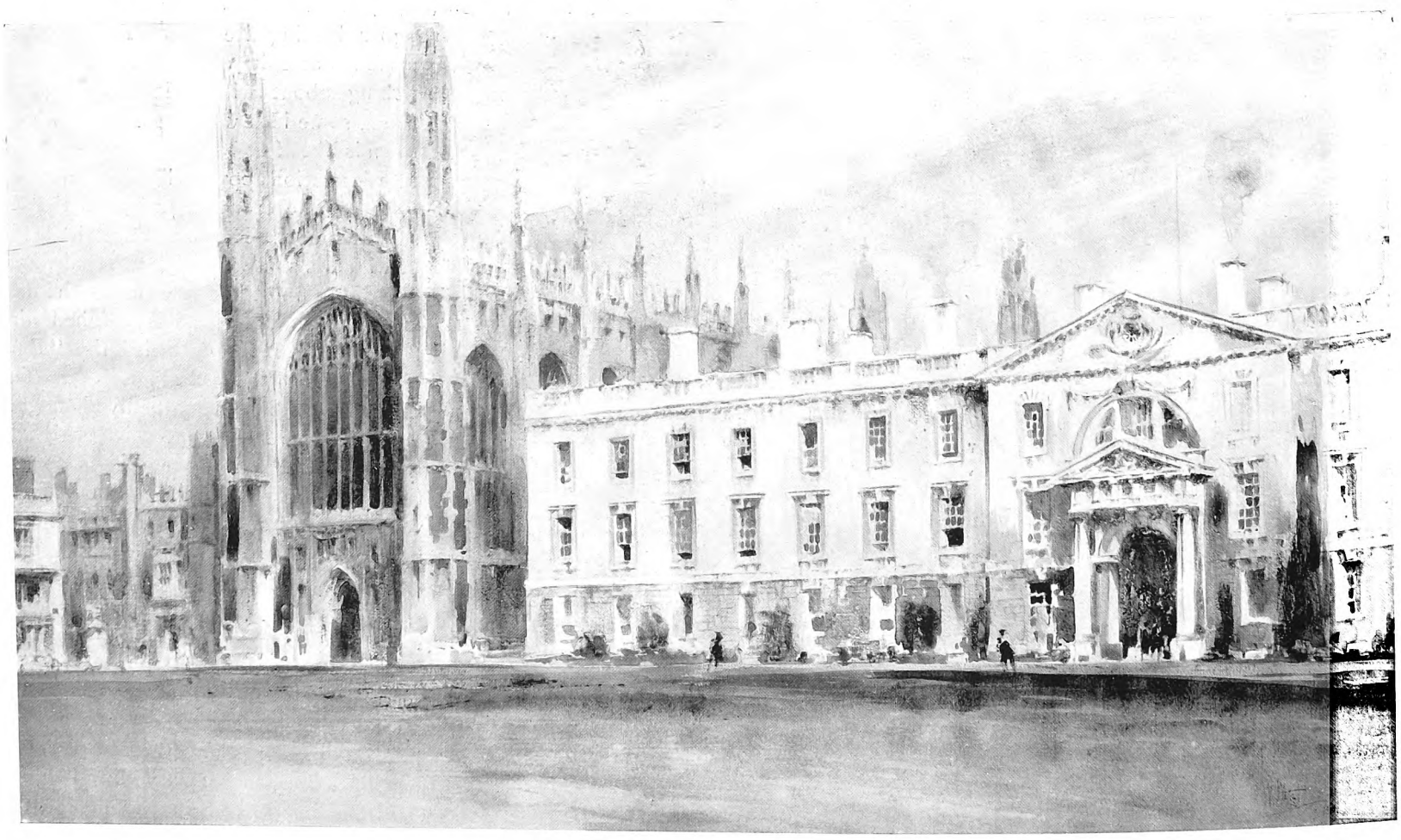


TWO WATER-COLOURS BY WILLIAM WALCOT.

MR. WALCOT'S water-colour drawings of architecture, no less than his etchings, proclaim at once the hand of an artist who is able to seize the essential spirit of the buildings before his eye, while at the same time giving very careful attention to their dominating features, with the result that we can turn to them again and again, finding them fascinating on account of their sympathetic delineation no less than by reason of their fine technique. The accompanying illustrations show two very familiar subjects—Gibbs's building and the Chapel of King's College, Cambridge, as seen from the lawn next the river, and St. Mary's Church in the Strand. The illustrations lack the colour of the originals, so that we miss the broad stretch of green in front of King's; the wonderful snow-white of the Portland stone; the splashes of blue in the sky, and other pieces of colour which render the drawings themselves so vivacious; but, though the reproductions in monochrome are deficient in this respect, they preserve much of the charm of the originals.

The two buildings at King's College are strange fellows in point of style, the Chapel being a magnificent example of Perpendicular work of the fifteenth and sixteenth centuries, while the adjoining "Fellows' Building" is a Palladian design of the first quarter of the eighteenth century. The fabric of the Chapel was completed by 1515, and proved to be the only part of that great architectural scheme of King Henry VI which was ever carried out. This scheme, however, was not entirely lost sight of, though the buildings that have since been erected differ so widely in architectural character. For long years the Chapel remained the solitary unit of a great quadrangle, and it was not until the early years of the eighteenth century had run their course that an endeavour was made to complete the scheme. Then, in 1713, the provost, John Adam, applied himself vigorously to the task. He had an interview with Wren at Hawksmoor's house, as the result of which it appears that Hawksmoor prepared a plan—perhaps under Wren's direction. Adam died, however, in 1719, and the scheme fell through. It was not taken up again until 1724, when James Gibbs superseded Hawksmoor as architect. Gibbs intended to complete the quadrangle with three separate buildings, but the "Fellows' Building," on the west side, was the only one ever erected. This was ready for the woodwork in 1729. The scheme then remained in abeyance for almost a century, the year 1822 having been reached before it was again proceeded with. For some reason the college authorities did not complete the quadrangle according to Gibbs's design, but held a competition, which was won by William Wilkins. His design comprised a Gothic screen against the front (or east) side of the quadrangle, with a mass of Gothic buildings to the south, and it was proposed also to Gothicise Gibbs's building. But by the time the new erections had been completed, including the "pepper-box" gateway, the available funds were exhausted, and so Gibbs's fine block did not suffer the hand of the spoiler.

The Church of St. Mary, in the Strand, is an earlier design by Gibbs, being, in fact, the first public building on which he was engaged after his return from Italy in 1708. It is notable especially for its steeple, and for the beautiful semicircular portico which forms its main entrance on the west side. More than once its fate has been in the balance, street improvement enthusiasts having proclaimed that it was in the way; but it has survived menace, and we may hope that this beautiful church will long remain to shed lustre on London's most famous thoroughfare.



KING'S COLLEGE, CAMBRIDGE.

From a Water-colour Drawing by W. Walcot.



Plate VII

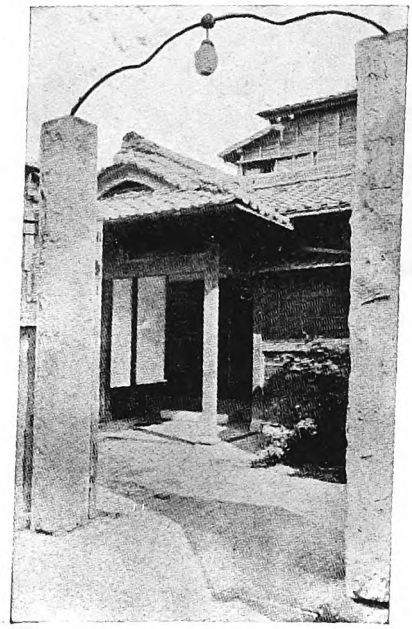
ST. MARY'S CHURCH, THE STRAND, LONDON.

From a Water-colour Drawing by W. Walcot.

January 1915.

THE JAPANESE MIDDLE-CLASS HOUSE.

IN Japan, a country which has not yet evolved the various social grades that are familiar to the West, it can hardly be said there is a middle class, "the backbone of the nation," such as we know in England; a vast lower class and a select upper class would be considered a general demarcation. Nevertheless the rise of the third estate which Europe has witnessed is finding its counterpart in Japan, the middle class being constituted at the present day as a sort of fringe on the upper classes, into which the best of the lower classes are being progressively absorbed. The question as to which class any particular family belonged would probably be decided in Japan by the amount of income received, a family having, say, from 100 to 300 yen per month (about £240 to £720 per annum) being considered as belonging to the middle class, provided it was not that of a tradesman or a farmer, who appear to be regarded as a class apart. Of the houses occupied by this rising middle class in Japan, details are to hand in a recent issue of one of our exchanges, the *Japan Magazine*, of Tokjo, and thinking the matter of general interest to readers in this country, we have made the following abstract:—



ENTRANCE.

"The middle-class people live in houses that cost from 1,000 to 5,000 yen (£200 to £1,000), the former having about five rooms and the latter about ten. By reason of the frequency of earthquakes, Japanese houses seldom comprise more than two storeys; generally they are of one storey only.

"The entrance to the house is called the *genkan*, or vestibule, forming a place where the guests may remove shoes and wraps, and await welcome from the lady of the house. Here also hat and coat racks stand; and such things as overcoats are always removed before entering the guest-room. The guest is ushered from the *genkan* into the *zashiki*, or sitting-room, which is the room of ceremony, the chief room of the house. Another room is known as the *ösetsuma*, a kind of parlour, often used as the guest-room. These two rooms, like the sitting-room and the drawing-room of European houses, are the two most important apartments in a Japanese house. The master of the house also has a room of his own, known as the *shujin-no-ima*, which he uses for the most part as a study, his books and writing-table being kept there. Sometimes he may also entertain his

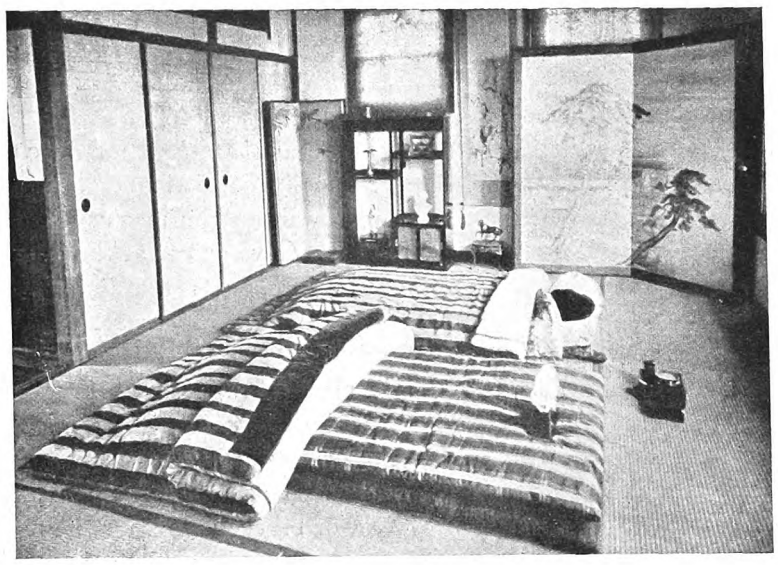
also *gejo-beya* for the maid-servants, and *shosei-be* dents of the family: these latter usually consisti three young men whose duty it is to wait on the house; they also act as servants to receive guest Another room, known as the *shafu-beya*, is for t man, or porter. In addition, every house, of c kitchen and a room set apart for the bath.

"As to furniture, the middle classes are as si tastes as the upper classes. In the *cha-no-ma* *hibachi* for making tea, a *tetsubin*, or pot for boilin a tea cabinet for cakes and tea, as well as the a dishes. There is also a *tabakobon*, or tobacco tra of smokers, with its lump of live charcoal hidden of ashes, and a tray for cigar or pipe ash. Bure found in any room for the reception of clothes or c belonging to the members of the family. A *nagan* chest, is used for putting away garments not in e In the master's study there is a low table where when reading or writing, on which will stand his writing brushes, together with a roll of paper and envelopes. There is usually a drawer or two in the the *yodansu*, in which he may keep certain va this room also stand bookcases, and there are ornaments.

"In a Japanese house there are no bedrooms as room may become a sleeping room for the time beds, which consist of thin mattresses of cotton and of the same material, being easily removed and st for the day in cupboards, one of which there is every room. There are also small cupboards for dining-room utensils, all of which likewise disappea in use. Chairs are not used to sit on, as in Weste the floors are covered with *tatami*, mats of straw thick, covered with fine matting, and on this floor sits, each with a *zabuton*, or cushion, about 2 under him.

"The place of honour in the great-room is the *tokon* of recess in the wall about 2 ft. by 6 ft. and 5 or 6 ft. h said by some that in remote times, when the original no floors, this was a kind of sleeping bunk, and by this was formerly the family altar-shelf which used to image of Buddha. At any rate it is now regarded a





BEDROOM.

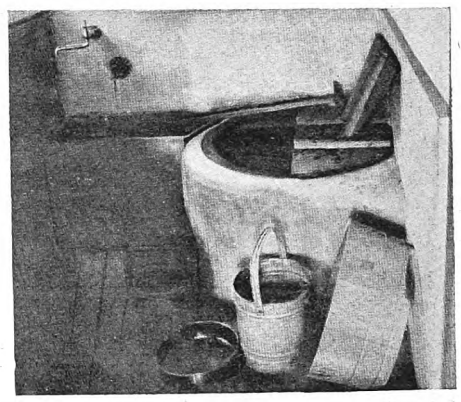
sacred spot in the house, apart from the *kamidana* or god-shelf; and the guest is asked to sit facing it, as the highest compliment that can be paid. But no guest must ever be so rude as to take this position without being invited to do so. In the *tokonoma* there usually hangs for ornament a beautiful *kakemono* by some famous artist, or a beautiful vase with a solitary flower or budding branch or spray of flowers. In some cases the ornaments on the floor of the *tokonoma* are fine bronze statuary, porcelain, or incense pots.

"In many cases there is a smaller alcove beside the *tokonoma* containing one or two shelves, the place being known as the *shoin*, and the shelves containing bronze or other ornaments. There is in the room also a shelf called the *nageshi*, on which is hung a tablet called *gaku*, with an inscription on it—some example of calligraphy or motto. In the room are screens also, the *tsuitate* being a single standing screen of paper highly ornamented, and the *byobu* a double standing screen, the former being used to keep off the heat of a fire or to break a view, while the latter is used chiefly in bedrooms to keep off draught, and so forth. The pillars of the alcove, being made of beautiful wood, are an important feature of the composition. If the quality of the wood is inferior, a *hashira-kakushi*, or ornamental board, is placed against the pillar. The long pictures on pieces of thin paper which one sees with the signature of some artist of the Tokugawa era were originally painted for this purpose.

"Every Japanese house occupied by middle-class people has a more or less extensive garden, either in front of the door to form an artistic approach, or at the back part facing the guest room, or both: usually in both places. The space from the gate to the front door is usually paved with granite, with pine trees, maples, or cryptomerias on either side, and a stone lantern on one side. The plots with shrubbery are usually railed in with bamboo fencing. In modern times some of these front gardens are made after Western style, having floral borders, and so on. The inner garden is, however, the most important, and is nearly always in Japanese style.

"As the summer is more severe than the winter in Japan, the houses are more adapted to keep out the heat than to keep out the cold. Consequently most of the side of a Japanese house can slide out of place, and so open the whole room to the outside air. There is, therefore, always a harmony between the rooms of the house and the surrounding garden; the one is made for the other. It would be too great an undertaking to attempt here any explanation of the principles of Japanese gardens. Let it be sufficient to say that every pathway, hill, tree, rock, and waterfall has its conventional position and task in relation to the house.

"Approached from the end of the veranda is the toilet-room with the *sode-gaki*, or sleeve-fence, to render it inconspicuous.

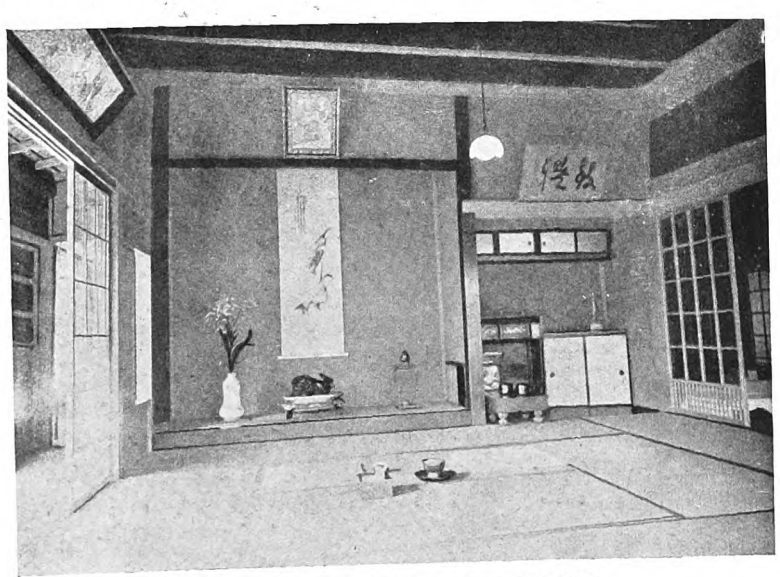


BATHROOM.

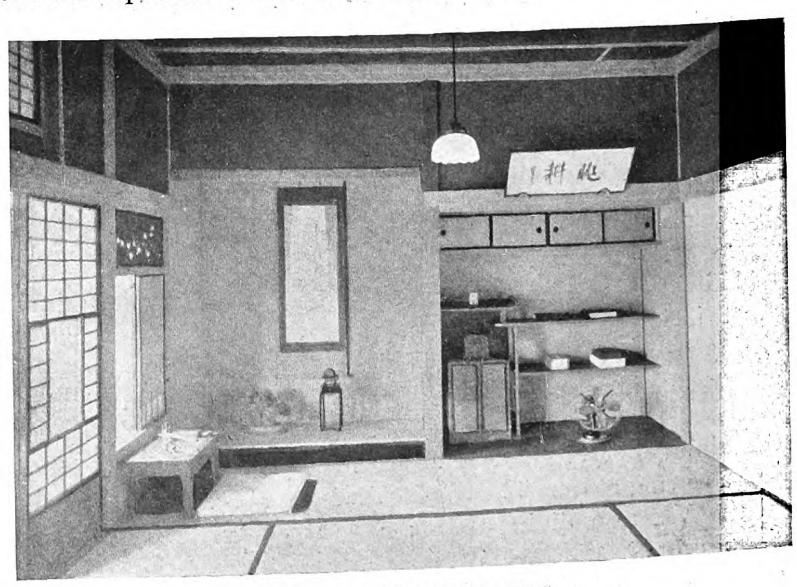
"In the garden there is usually a pond with its goldfish, and crossed by a miniature stone bridge. If a stream can be got to flow through the garden so much the better.

"Around all the rooms runs a veranda with smooth boarded floor, from which the garden is viewed."

How strange a contrast between the Japanese house and the English house!—in nothing perhaps more marked than the almost entire absence of movable furniture in the one and the superabundance of it in the other.



GUEST-ROOM WITH TOKONOMA.

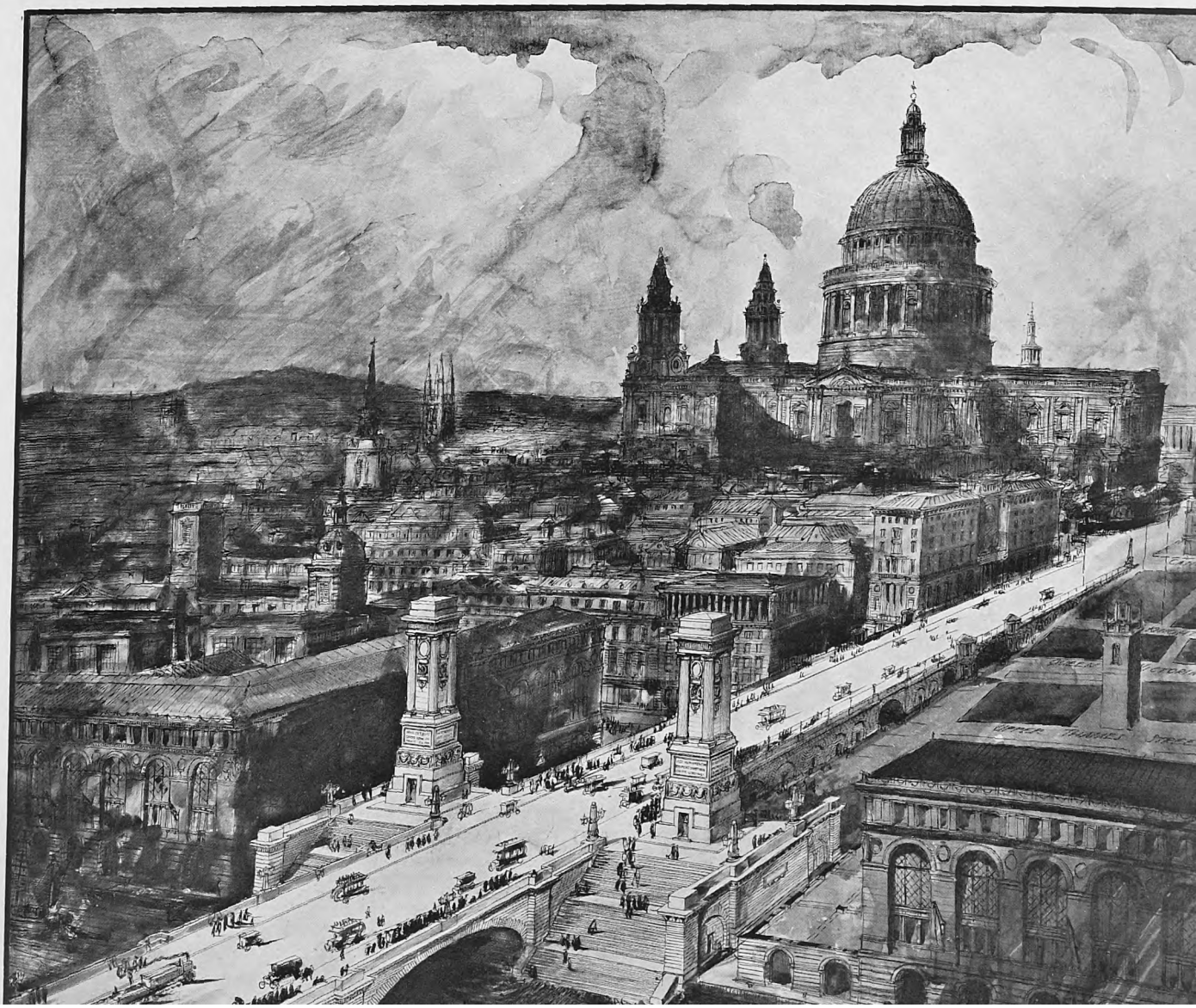


SMALL SITTING-ROOM.

A DESIGN FOR ST. PAUL'S BRIDGE.

THE competition for the architectural treatment of the new bridge across the Thames which is to be known as St. Paul's Bridge was settled in favour of Mr. Washington Browne, whose design was placed first in the recent competition. But, though the scheme was of such importance, it cannot be said that the designs submitted reached a high level of merit; they were, indeed, for the most part of very commonplace character. Among them, however, were one or two notable exceptions, the design submitted by Messrs. Richardson and Gill being chief among these. A perspective of it, forming part of a set of six drawings, is reproduced below. It will be seen to be a fine conception. Based on work of a similar character carried out in England a century ago, a monumental effect was above all else desired as being compatible with the opportunities. To this end a broad platform was carried across the river, simple in character, and free from unnecessary ornament. The four pylons are accessory features designed as introd the bridge entrances on either side. The authors to make access to the river easy, both from the from the adjoining streets, and with this obj flights of steps form part of the scheme, and ser for the pylons.

In connection with this design one cannot o the great mistake which was made when the decided to take the new thoroughfare on the e cathedral. It should have been taken axially i dome. London would then have secured a m that would have equalled those of Paris, such as Panthéon, the Madeleine, the Opéra, and the Ar But it has been otherwise decided, and when the Bridge comes to be completed the lost opportuni doubly apparent.



CRACOW AND ITS CATHEDRAL.

By J. E. DROWER.

With Plate VIII.

THE newspapers tell us that the Austro-Germans have made an observation post and mounted anti-aircraft guns on the roof of Cracow Cathedral; thus another priceless monument is endangered, and even while these lines are being written the guns may be battering into ruins what has been described as the Westminster Abbey of Poland.

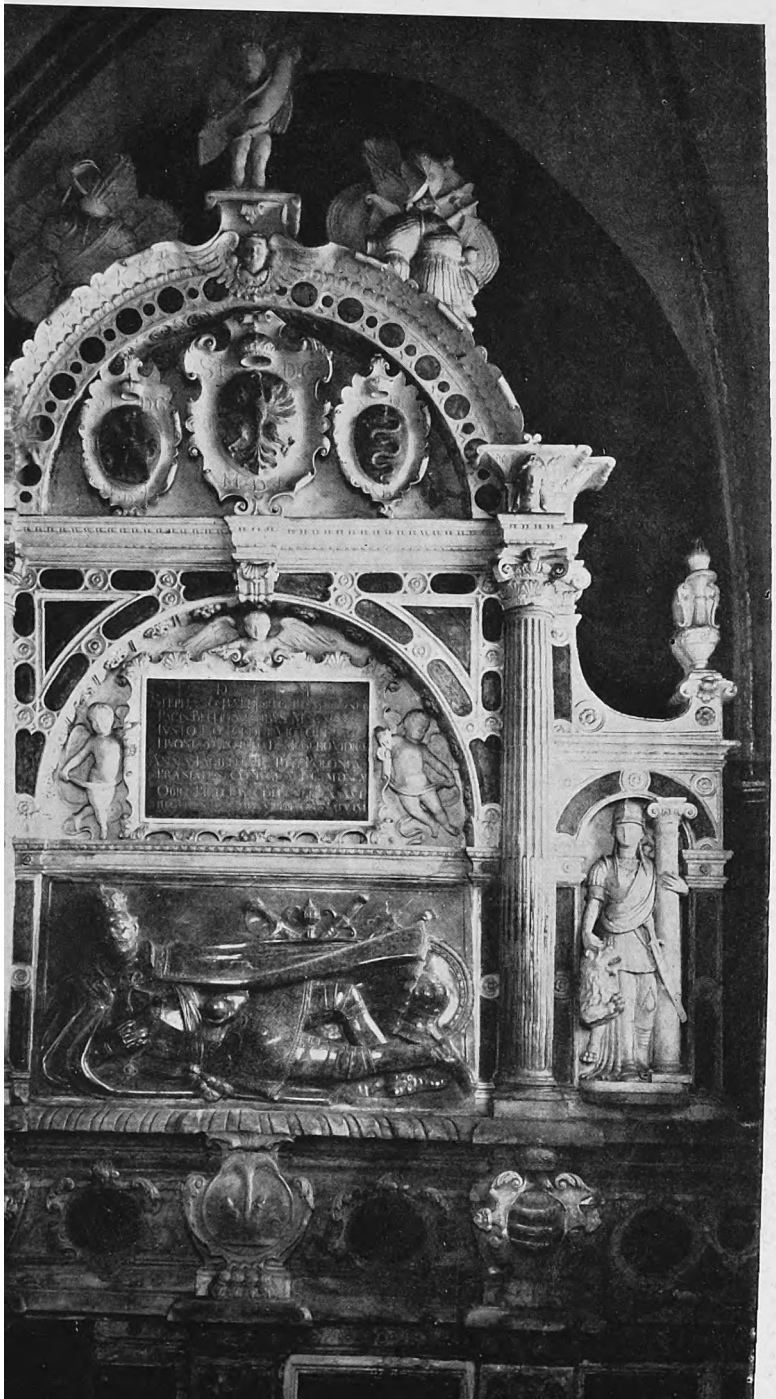
But the Cathedral is to the Poles something even greater than the Abbey is to us. It contains the ancient regalia of the Polish monarchy; the ashes of Saint Stanislas, the patron saint of Poland, are preserved in the great silver sarcophagus which stands on its marble pedestal at the west end of the nave; in the crypt lie the bones of Polish kings and of the patriot Thaddeus Kosciuszko; it speaks of long-lost glories when Poland, rich and prosperous, extended its domination from the Baltic to the Black Sea, and when it was the bulwark of Western Europe against the barbarian; it keeps alive the passionate longing for a new national life which neither tyranny as in the case of Russia and Germany, nor cajolery as in that of Austria, has been able to suppress.

Rising abruptly out of the flat on which Cracow is built, the Wawel, a low, flat-topped hill by the Vistula, commands the entire city, and being within two miles of two or three of the principal forts of the inner ring of defences it could barely escape damage in case of bombardment. The top of the Wawel, six or seven acres in extent, is covered with a collection of heterogeneous buildings that once formed parts of the Royal Palace—often partially burnt and rebuilt, and now used as a military hospital and barracks. Attached to these buildings is the Cathedral, which alone possesses any architectural value. It is a Gothic building of the fourteenth, fifteenth, and sixteenth centuries, replacing an earlier church of which only the Romanesque crypt remains. The building comprises a nave, two aisles, and a square-ended choir with ambulatory, out of which open several chapels, mostly of an Italian Renaissance type of architecture. By reason of the surrounding buildings, it is impossible to obtain a good general view of the exterior, but the square north tower with its Renaissance top stands out boldly.



MONUMENT OF SIGISMUND AUGUSTUS.

The Gothic portion of the Cathedral is German, and not striking, but the general effect of the interior is one of sombre richness. Poland in the Middle Ages apparently produced no native architect or sculptor or designer of rank, all the artists and craftsmen having come from Germany or Italy. But it had a native school of painting, the Ruthenian, and the Cathedral of Cracow contains many somewhat rudely executed but vigorous wall-pictures of that school, which does not appear to have got much past the wall-painting stage.




DEVS IVDICIVM TVVM REGI DA



GENERAL VIEW OF ROYAL PALACE, CATHEDRAL, AND BARRACKS.

Of the Renaissance chapels the finest is that of the Sigismunds. Bartolommeo Berecci, of Florence, was its architect, the carving being attributed to Giovanni Cini, of Siena. The last of the Jagellons, a Lithuanian family who gave one saint and several sinners to Poland, have their monuments here. The illustration on page 16 shows the monument of Sigismund Augustus (died 1572); Plate VIII that of Anne Jagellon (died 1598), sister of Augustus and wife of Stephen Bathory; she was described to Queen Elizabeth by the English Envoy at the Polish Court as a "hard-favoured queen." The curious position of the queen's figure is reminiscent of many Renaissance tombs in Rome. In the niches on the walls of the chapel are figures and busts of various Jagellons.

The rococo monument of Stephen Bathory, the great Magyar king of Poland, who died in 1586, is shown on Plate VIII: it stands in the Bathory Chapel. The monument is of red and white marble, finely worked: the artist is supposed to be Mosca of Padua, an architect who carried out many buildings in Poland, more particularly the Cloth Hall still standing in the great square of Cracow. The figure of the king offers a curious contrast in style and workmanship to the rest of the monument, and looks rather the work of a German than of an Italian.

Of the Gothic monuments in the Cathedral, the most important is that of Casimir the Great (died 13 red marble, with the exception of the restored canopy. This monument was designed by Veit Sto whose work can be found all over Poland.

The foregoing by no means exhaust the treasures of the cathedral, but serve to give a artistic and historical importance. Many other m all periods and styles, a pair of superb bronze richly carved woodwork, the treasury, the Roma with its huge trap-door of copper covering the these are of great interest and value.

Cracow has much of interest besides the Cathe are many churches of all periods and styles, from century onwards, and they are rich in monuments



Veit Stoss, an have been res now by the e centuries of tumult. Ther large monas both churches teries are wel But the med has disappear the only reli huge, frownin gate, the "Ron stands at the of the princi The destructi

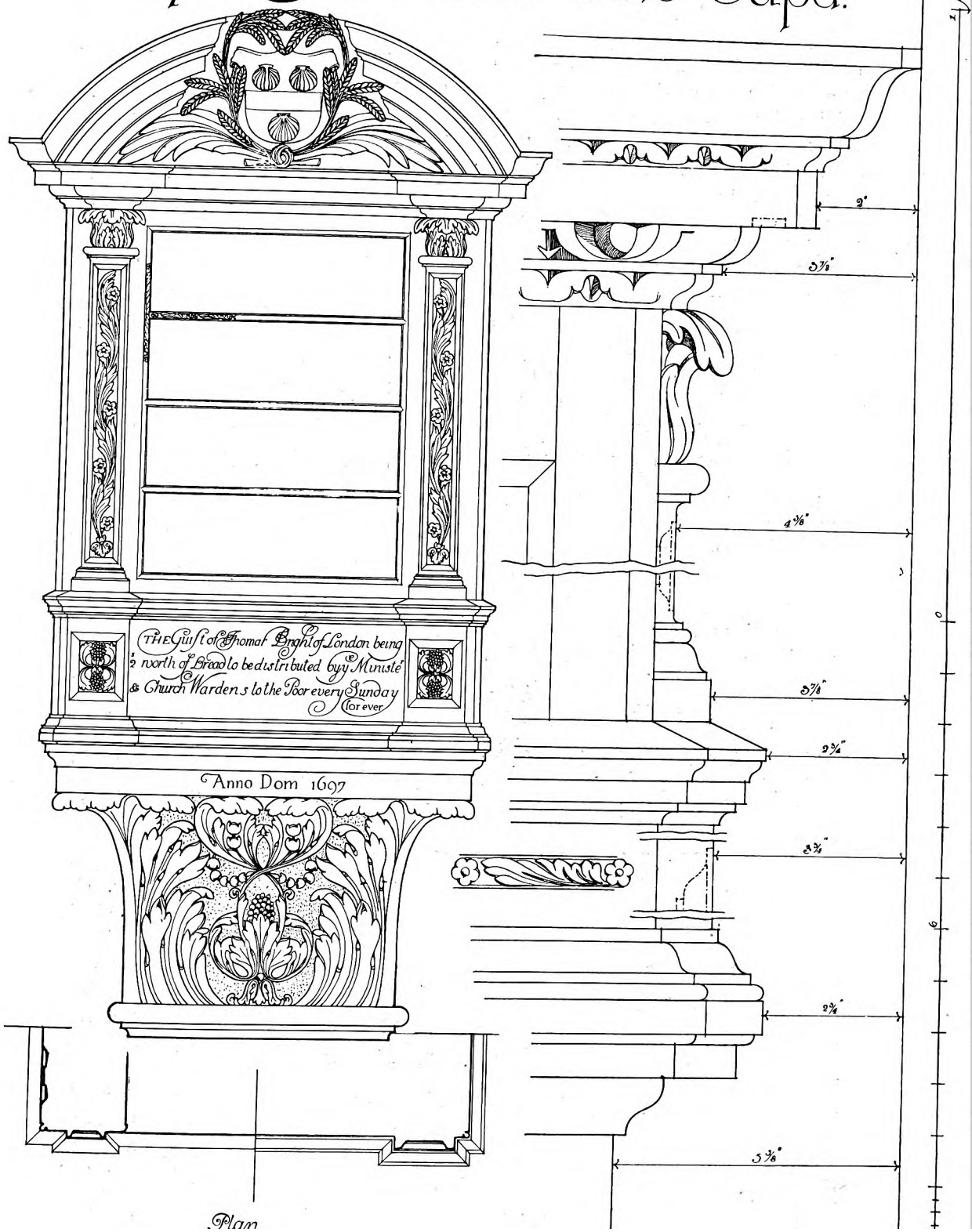
THE PRACTICAL EXEMPLAR OF ARCHITECTURE.—LXXXIV.

THE giving of doles to needy folk is part of that charitable system which has been associated with religious bodies from time immemorial. In the case of Ruislip Church the doles take the form of two shillingsworth of bread, to be distributed on every Sunday throughout the year, in accordance with the bequest of Thomas Bright, of London. The open cupboard in which these doles are ranged is an interesting little piece of ecclesiastical woodwork, very characteristic, in its ornamentation, of the end of the seventeenth century, and illustrative, too, of the merit that attaches to the architectural treatment of all church fittings. The elements which are so familiar in external stonework to porch and window—the panelled plinth, enriched pilaster, cornice, and pedimented head—are here adapted very skilfully to woodwork, the whole being carried on a corbel that takes the form of a wooden capital of flowing outline. The carving to this capital, as also that which fills the pediment (the latter appropriately embracing stalks of wheat around the donor's coat-of-arms), is extremely vigorous and firm, and in good proportion to the general design: the pilaster panels suffer in this latter respect, their floral ornament being somewhat coarse. But the total effect is very pleasing, and worthy of attention as an example of woodwork of the Later Renaissance period.



DOLE CUPBOARD, RUISLIP CHURCH.

Ruislip Ch. Middlesex Dole Cupd.



NEW BOOKS.

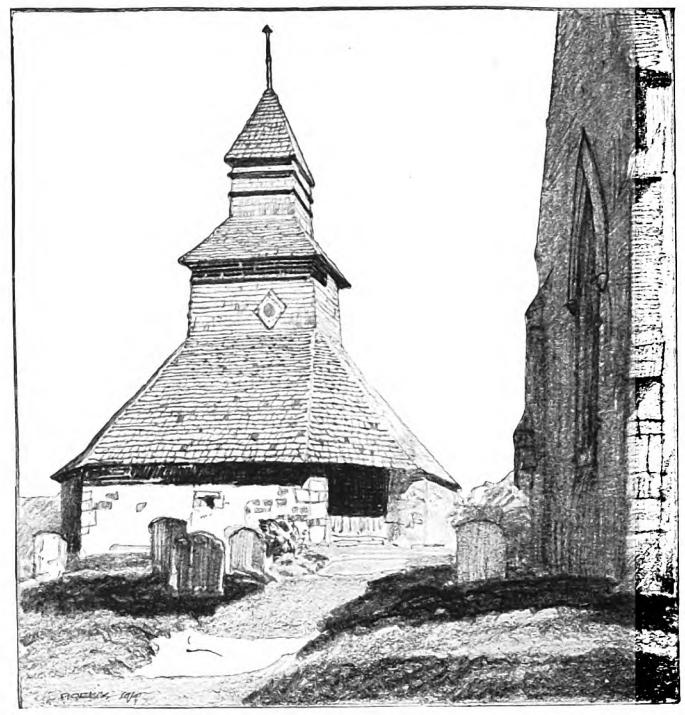
THE ENGLISH PARISH CHURCH.

If there is one pleasure which is rare as it is grateful, it is to find a book by an author who is a complete master of his subject. Such a pleasure will certainly be theirs who read "The English Parish Church," by Dr. J. Charles Cox. Dr. Cox's reputation would indeed lead us to expect no less, and this little book—small in size but big in content—is no disappointment, and its publication places the reading public very much in both the publisher's and the author's debt.

We are familiar with many books on church architecture; their number increases from day to day. The standard of accuracy is happily being raised, and some of them are useful in the collection of facts and the presentation of varied and detailed illustration. Few of them, however, are touched with the human interest which should indubitably be their first and all-important consideration; they deal with monuments of brick and stone, and they are content to leave the most precious pages of history unopened. Whatever enthusiasm these writers permit themselves is merely that of the eager collector of specimens, and we are left cold and often wearied by descriptions which, while not being sufficiently technical to be valuable, are yet lacking in point and vividness for the general reader.

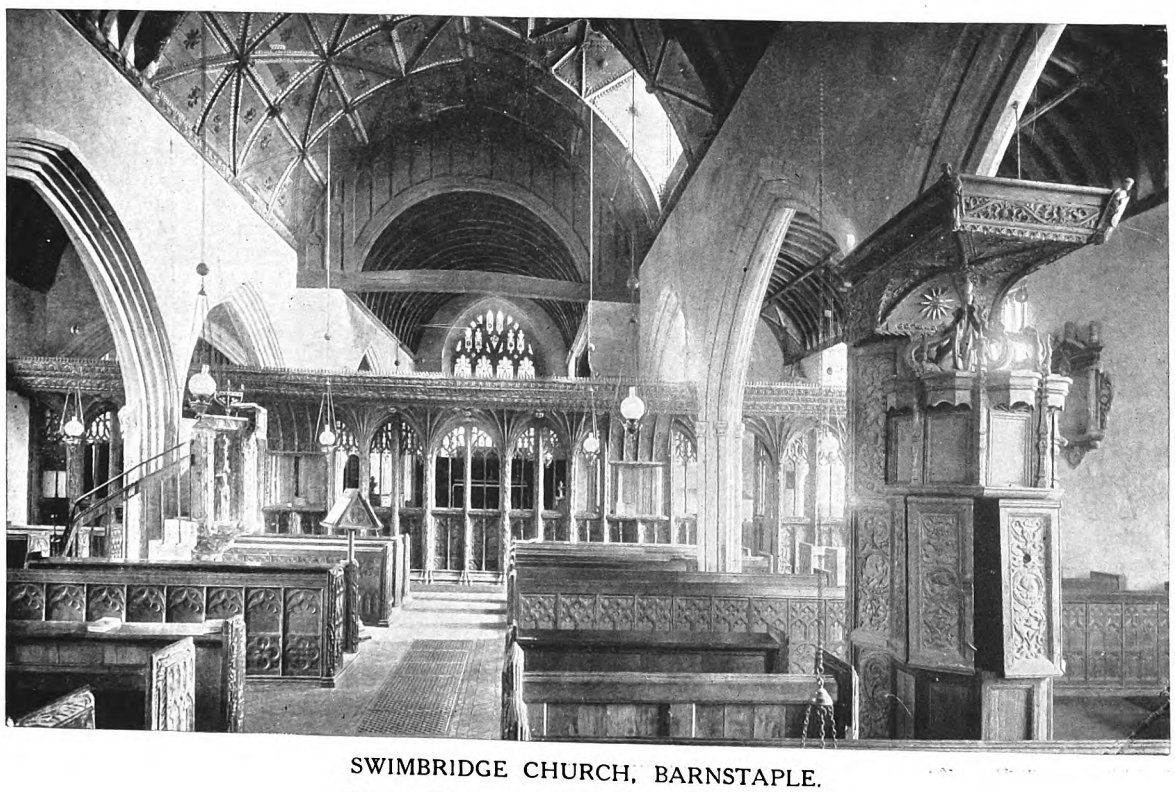
Dr. Cox presents us with a book of quite another order. He is not only master of his subject, he is in love with it, and his affectionate solicitude for every significant detail in the churches of the town, the hamlet, and the countryside has given him an intuitive power to penetrate into their veriest secrets. Above all he sees in them the reflection of nine centuries of English life; each one is to him the shrine of history; and in this sympathetic attitude of his lies the key to the particular value of the volume before us.

There is little doubt that Dr. Cox is right when he says "that England stands first in all Christendom in the number and antiquity of her churches." The system of parishes to which we owe their frequency in the country is of absorbing interest, and the function of the church in the parish—so much more varied and intimate with the life of the people in olden time than now—is aptly touched upon and illustrated. Our religious changes, destructive as they have been of many of the beautiful mediæval fittings and ornaments, have on the other hand tended to preserve the ancient fabrics, in contrast



DETACHED BELFRY, PEMBRIDGE, HEREFORDSHIRE.
(From "The English Parish Church," by Dr. Cox.)

with the many rebuildings which Continental churches exhibit. Moreover, the extraordinary appropriateness of our own Perpendicular Gothic—practically unknown outside England—and the great activity displayed by the builders of the fifteenth century, provided a safeguard against a serious invasion of the Renaissance style, and have kept for us a unique subject for architectural study. These and many more considerations which Dr. Cox brings forward show the body of our parish churches to be one of the most serious and yet the most delightful fields in which to seek enlightenment on the lives and manners of our ancestors.



SWIMBRIDGE CHURCH, BARNSTAPLE.
(From "The English Parish Church," by Dr. Cox.)

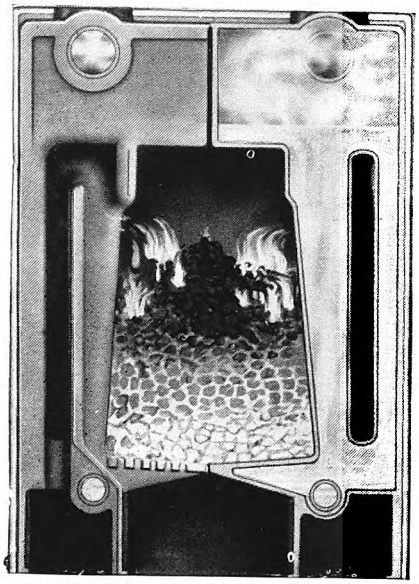
That these English churches are worthy of examination, and that among them are to be found a multitude of examples of the finest work of the mediæval artist and craftsman, are amply proved by a glance at the admirable illustrations. Dr. Cox calls the fifteenth century the period of "democratic" art. If we give to that oft-sullied word its best meaning he is no doubt right, for its architecture was certainly the product of a prosperous people, alike of the merchant, the skilled craftsman, and even of the

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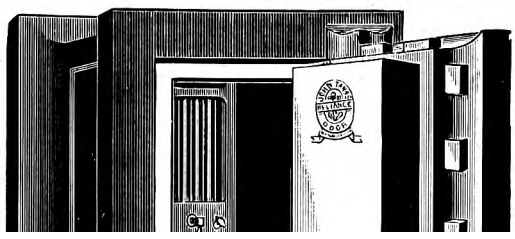
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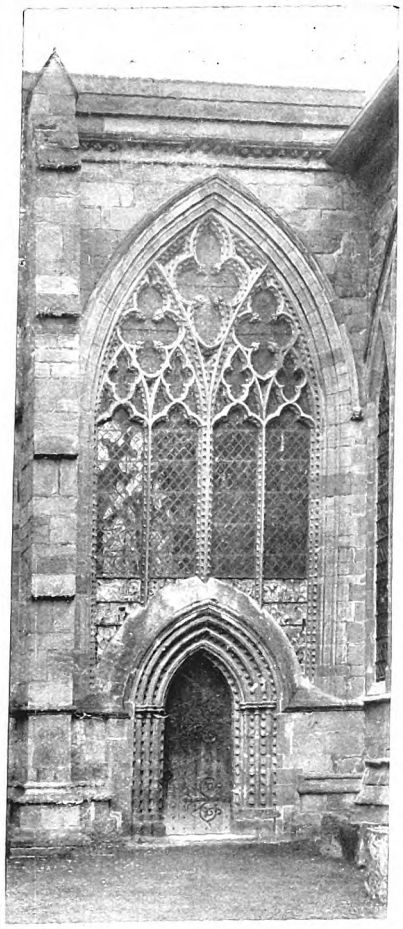
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peasant. It should, however, be a serious reflection to the reader of the present day that the intellectual and artistic powers of these men, prompted by a piety and idealism hard to find amongst us now, should have produced work in every way far superior to modern achievement. Until our lesson in humility has been learned we shall not be ready for a true revival of the arts. The "restorations" which we have to mourn in a number of once-beautiful churches *might* have replaced the old by something comely though new. Unfortunately the whole spirit which engenders beauty has been lacking, and the results have been nothing less than artistic tragedies.



ST. CATHERINE'S CHAPEL, LEDBURY: PORCH AND WINDOW.

Dr. Cox's book is written for the general reader, but we are glad to see that he has credited the public with sufficient intelligence to understand the historic development of the church plan. There is a fable abroad that the man in the street does not comprehend plans, but if it has any foundation it is merely because he meets them so seldom. The chapter on the plan of the parish church is lucidly written and is full of informing illustrations. An excellent feature is the sheet of drawings illustrating the normal development from the simple Norman nave and apsidal chancel to the fifteenth-century church with its full complement of aisles and chapels, tower and porch. The north aisle might perhaps have been shown before the south, as this is the more common chronological order, but the point is a small one. The plate illustrates the whole development admirably.

By a very happy economy of words the author has compressed into a small volume a wonderful amount of the very information which is sought by all who care to study the parish church. Dr. Cox is singularly free from prejudice, he possesses a strong common-sense, and brushes aside many a time-honoured misconception; and in telling his story in simple, straightforward language he never lets the reader forget that his subject is a sacred and an honoured one, worthy of an Englishman's homage.

"The English Parish Church." By J. Charles Cox, LL.D., F.S.A. London: B. T. Batsford, Ltd., 94 High Holborn. Price 7s. 6d.

The analysis of church dedications and the study symbolism form fascinating branches of religious h the place in mediæval art occupied by representa saints and symbols attaching to them, as well as to abstractions, will always be a source of deep int student and the artist.

The fervent faith of the Middle Ages, with its desire for worship, found natural expression in a d thousand tokens of the Church, and ultimately itself the greatest monument of symbolism wh ch h conceived—the whole fabric of Gothic architec superb yet childlike quality in the mediæval mind unfailing theme for the writer, who is either m phenomenon itself or is impressed by its result in system of the Church. It is precisely the realis deep significance of his subject that we miss in book. Yet as a volume of reference it should hav usefulness on an architect's shelves. The de English churches (apart, we take it, from their a the close of the seventeenth century are classifie saints themselves are grouped into personages Writ—kings, martyrs, and the like. Short versio of their lives and of the events or accidents that ha upon them their degree of honour in the Church. closes with a list of the saints, their emblems, and In addition Mr. Bond has contrived to include on consecration crosses, church vestments, the c of bells, and kindred subjects. Certain emblems symbols of the saints are considered, and a calen included.

The majority of the illustrations are of real i certainly the saints are represented in goodly nu likenesses being gathered from the walls of our ch cathedrals, from their famous screens, pulpits, vest stained glass. The book should urge the reader to subject further, and from the nucleus of its illus form for himself a still larger collection. In this w gain an insight into a subject that is of the very this country's religious art in its finest period.

"Dedications of English Churches, Ecclesiastical Symbo and Emblems." By Francis Bond, M.A. Oxford Unive Price 7s. 6d. net.

THE LAY-OUT OF GARDENS

Books on gardening are apt to run to a formid tuousness that detracts somewhat from their pract in which respect they suggest a special applicati Godfrey's motto, taken from brave old Sir Thom "In garden delights 'tis not easy to hold a insinuating pleasure is seldom with Abjuring any adversative sense the modern meaning of in the Makin

dealing in a very interesting way with garden furniture and buildings, "some old-world features"—arcaded walks and pergolas, topiary and the labyrinth, treillage and ironwork—but here, as in the chapter on "water, stone, and lead," he never forgets his main purpose. Fifty-five illustrations in the text, and an octave of double-page plans, are of practical rather than of pictorial value, and, considering the aim and scope of the book, are none the worse for that. They include, besides some original designs, many notable examples. As a compendious introduction to the subject, "Gardens in the Making" is fully competent to do excellent missionary work in a domain in which the architect is no longer regarded as an intruder.

"Gardens in the Making." By Walter H. Godfrey. With Illustrative Designs by the Author and Edmund L. Wratten. Pages xviii *and* 208, *8vo, cloth gilt. Price* 5*s. net. London: B. T. Batsford, Ltd., High Holborn.*

TOWN PLANNING AND HOUSING TRANSACTIONS.

An exhibition has its value enhanced a hundredfold by its aftermath, and the effect of the conference which was held in Liberty Buildings, the home of the University School of Architecture and Department of Civic Design, in March 1914, in connection with the Liverpool Housing and Town Planning Exhibition, takes tangible, visible, and permanent shape in the volume of "Transactions of Conference" which has been published by the University of Liverpool. As there were no formal papers, the discussions were peculiarly racy and vigorous, and make excellent reading, the interjectory observations of some of the unnamed delegates being often not only valuable and luminous in themselves, but stimulating to the speakers, some of whom, indeed, as one of the chairmen remarked, were "peppered pretty freely." Subjects discussed were—Roads in Relation to Town Planning, Town Planning Schemes at Birmingham, Town Planning under the Act of 1909, Legal Issues under the Act, the Scheme at Ruislip-Northwood, Suburban and Rural Housing, the Garden Suburb, and the Co-partnership System of Housing; the ten sessions into which the conference was divided having as chairmen as many men of light and leading in these departments. Some of their observations were sufficiently startling, as when, for instance, Mr. J. A. Brodie, M.I.C.E., the Liverpool City Engineer, said that "the motor 'bus with its superior average speed will have the inevitable effect of speeding up the tramcar, and in my view the tramcar will respond with a specially fenced-off track in the roadway, along which it can travel at a speed in advance of anything likely to be legalised on a roadway used in common by general traffic." What is more, a length of such a roadway has recently been authorised and is being constructed in Liverpool, land having been acquired and fences set back to a total width of 120 ft. The tramways will be laid on sleepers in grass at a cost of £3,000 per mile instead of £6,000 per mile. That is only one instance of the lengths to which Liverpool is prepared to go in its extraordinary zeal for the newly-found gospel of town planning, and its scheme, as well as the schemes that are taking shape in its most formidable rival, Birmingham, are illustrated in this volume of transactions, which contains also a dozen or more plans and views relating to various other places and projects. It is altogether a valuable contribution to a subject of which it would be difficult to exaggerate the importance.

"Liverpool Town Planning and Housing Exhibition, 1914. *Transactions of Conference held March* 9 *to* 13, 1914, *at Liberty Buildings, Liverpool." Edited by S. D. Adshead and Patrick Abercrombie.* 168 *pages,* 9¾ *in. by* 6 *in. Price* 7*s.* 6*d. net. Liverpool: The University Press,* 57 *Ashton Street.*

GERMAN "CULTURE" IN THE FINE ARTS.

An interesting letter from Sir T. G. Jackson, R.A., on the subject of German "culture" in art, appeared in the *Times* of December 29. No one, says the writer, will dispute the supremacy of the Germans in the realms of music, "but their claim to distinction in the other arts is, to an artist, simply amazing. Germany has produced but two really great painters, both of them, be it remarked, South Germans; no great sculptor, the admirable metalwork of Peter Vischer being all on a small scale; their Gothic architecture was borrowed from the French and spoiled; and their Renaissance work, when not verging on the grotesque, is commonplace.

"The best architecture in Germany is their Romanesque work, which was borrowed from Lombardy. It is wanting in the finer graces, often clumsy and ill-proportioned, sometimes, as in the western towers at Laach, quite ugly; but it has a sturdy, virile character which is commendable. Their Gothic was adopted from France, and rather late, not a natural growth. Cologne Cathedral is based upon Amiens, of which it reproduces and exaggerates the weak points. Like most German work, it is afflicted with megalomania. It has the double aisles to the nave which the French had wisely given up at Chartres, Reims, and Amiens, and the outside is so smothered in flying buttresses that the apse can hardly be seen. The proportion is too short, and this spoils the inside, which is otherwise beautiful; but outside the transepts, with their double aisles, seem jammed up against the towers. Of the modern work at the west end the less said the better.

"The truth is that the Germans are not a creative people, and therefore only in an inferior degree artistic. They are like the Saracens of Spain, Sicily, and South Italy, of whom it was said that they gave birth to no original idea of value, but by patient study and diligent research they developed and enriched the discoveries of others. A Belgian manufacturer tells me that Germans frequent the great factories of Belgium and carry off the patterns of the fabrics made there to their own country. Aniline dyes, the use of which is a great German industry, were invented by an Englishman; wireless telegraphy was discovered by an Italian; radium by a French chemist and his wife; even in their own favourite study of war the Germans have copied our Dreadnoughts, while submarines, aviation, and automobilism were mainly developed in France.

The present achievements of Germany in architecture consist in wantonly destroying for no military purpose the glorious monuments of the past. They have the assurance to tell us they will replace them by something better. What they are capable of at the present day may be judged by the monstrous pair of steeples at Cologne Cathedral, and the hideous monumental structure that vulgarises the meeting of two beautiful rivers at Coblentz. May Heaven preserve the world from such 'cultured' atrocities! . . ."

MR. NEW'S PRINT OF FLORENCE.

In the December issue of The Architectural Review a notice appeared of the two recent prints by Mr. E. H. New of Trinity College, Oxford, and the City of Florence. A small reproduction of each was included, and in the case of the Florence print, which is 21½ inches in length, the reduction necessarily involved the loss of much of the charm of the original. Hence the present note, which is intended to emphasise the fact that the quality of fine draughtsmanship which has distinguished Mr. New's series of bird's-eye views of Oxford Colleges is fully maintained in the Florence print. The purpose of our small illustration of it was merely that of a key-block.

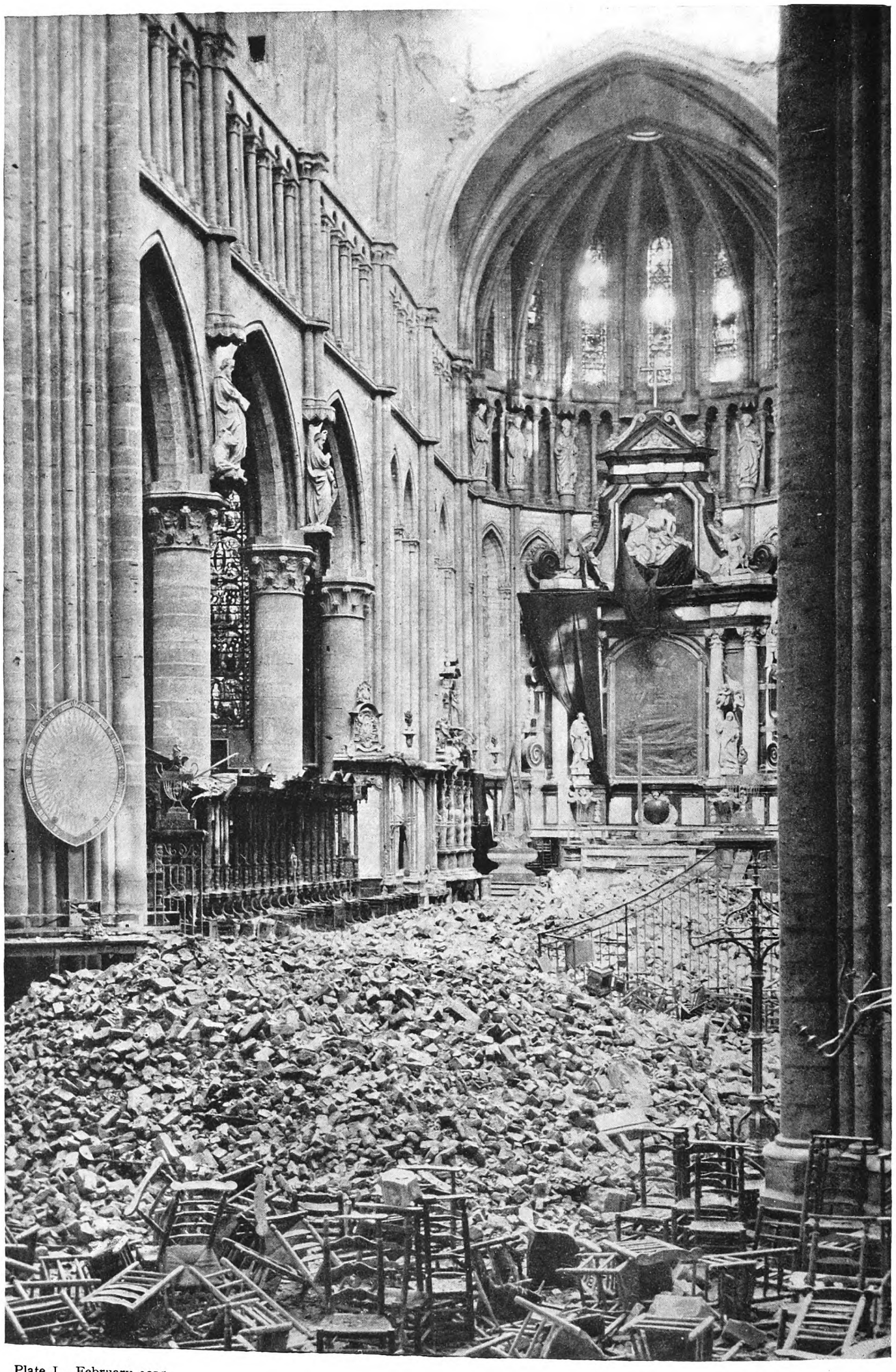


Plate I. February 1915.

Photo: Topical Press.

THE CATHEDRAL CHURCH OF ST. MARTIN, YPRES: VIEW OF INTERIOR, LOOKING EAST, SHOWING EFFECT OF SHELL-FIRE.

THE RECORD OF DESTRUCTION.

With Plates I and II.

SINCE the outbreak of war in August last it has been a purpose of THE ARCHITECTURAL REVIEW to present in regular order a comprehensive record of the destruction of buildings by bombardment and fire. Such destruction has always been one of the fearful attributes of War, and the survey of what has already occurred in Belgium, in France, and other areas of the present conflict affords convincing proof that German "frightfulness" of the twentieth century is of the same sort that characterised the Huns who devastated Europe in the fifth century, under the leadership of that "Scourge of God" whose ruthless methods the modern Attila commends to his soldiers.

Louvain, with its great church of St. Pierre, its Hôtel de Ville, and its famous Library; Reims Cathedral, the flower of St. Martin at Ypres, reproduced as the front issue, shows the damage done by shell-fire. No of the destruction at Ypres is yet available, the a tributary of the Yser being still close to the fi all which that means; but we can plainly see fro graph that the vaulting of the nave has crashed into fragments on the floor, and smashing in of the interior features of the church; in particu observed that the wonderful choir stalls, which at the end of the sixteenth century by Urbai have been wrecked, and other irreparable dam this end of the building; and in other parts th shells has wrought destruction on all around. is more to be deplored in connection with this Ca



LONGWY AFTER THE BOMBARDMENT.

Photo: Alfieri.

French Gothic, resplendent with old glass and displaying unequalled array of sculptures in stone; Termonde, one of small towns of Belgium, with many an interesting relic Flemish art; Ypres, once proud in the possession of the Cloth Hall of the Netherlands, and a Cathedral whose sublime specimen of fifteenth

the loss of its western tower. From the our issue for last month one may see shattered, and it is probable were taken much of the explosions

contemplation of a building weathered almost to ruin there is a note of sadness, but never one of resentment. But how different are the feelings aroused by contemplation of the wanton destruction of the work of centuries, work which, once destroyed, can never be replaced. And these are our feelings when we see the awful havoc wrought by the German Army.

Of their treatment of the wonderful Cathedral of Reims we have already presented ample evidence, and since our views were given the Cathedral has suffered still more grievous harm; even now the enemy's shells continue to fall on Reims, and when the time comes to make a final survey we fear that the total loss will be appalling. The Bishop's Palace, with its great *salle*, the Town Hall, and other buildings have, as we know, been severely damaged, if not almost entirely destroyed; but next to the Cathedral there is no building that is so precious as the Abbey fabric, it would seem, remains intact, but the photograph reproduced on Plate II shows that the lower part of the Cathedral has been pierced by shells, which have torn away tracery and walling and caused untold damage within.

The attention is naturally concentrated on the historical towns in the War area, with their great buildings and wealth of art, but the record of destruction finds its more appalling examples in the small towns and villages, not embracing anything more perhaps than a country church, and streets of houses which declared the hand of the simple builder, yet picturesque places in which one could find much to delight, with many a relic of the quaint fancies of centuries ago. The present condition of these nameless and innumerable little towns and villages is indicated by the accompanying photographs of Suzeraine-les-Bains, Clermont-en-Argonne, and Longwy—places now laid waste, with nothing but fragments of walls



Photo: Alfieri.

CHURCH OF S. REMI, REIMS: SHATTERED ALTAR IN THE APSE.

Church of S. Remi, and that this too should have suffered harm is truly a grievous matter. At the time of writing we have no evidence at hand to indicate what damage has been done to the main fabric of the church, but the photograph reproduced on this page shows the ruin caused by a shell which pierced the vaulting of the apse and shattered the altar and the thirteenth-century glass that filled the windows.

Of the destruction which has been done at Malines it is not possible to speak with any degree of exactness, for the reason that this town has for some months been in the hands of the Germans, and consequently no particulars of its condition can be obtained. But so far as we have been able to gather Malines would appear undoubtedly to have been ruined in part by the bombardment which took place in September last, among the buildings that have suffered harm being the Cathedral, whose tower is the mightiest of all towers in Belgium, reaching to a height of 324 ft. out of a projected 460 ft., it having been the original intention to add a great spire. The bulk of the rising out of a chaos of débris. The number of such villages in France and in Belgium which have thus been utterly ruined is legion. Here, for instance, is an account of the Valley of the Aisne by Mr. Philip Gibbs:—

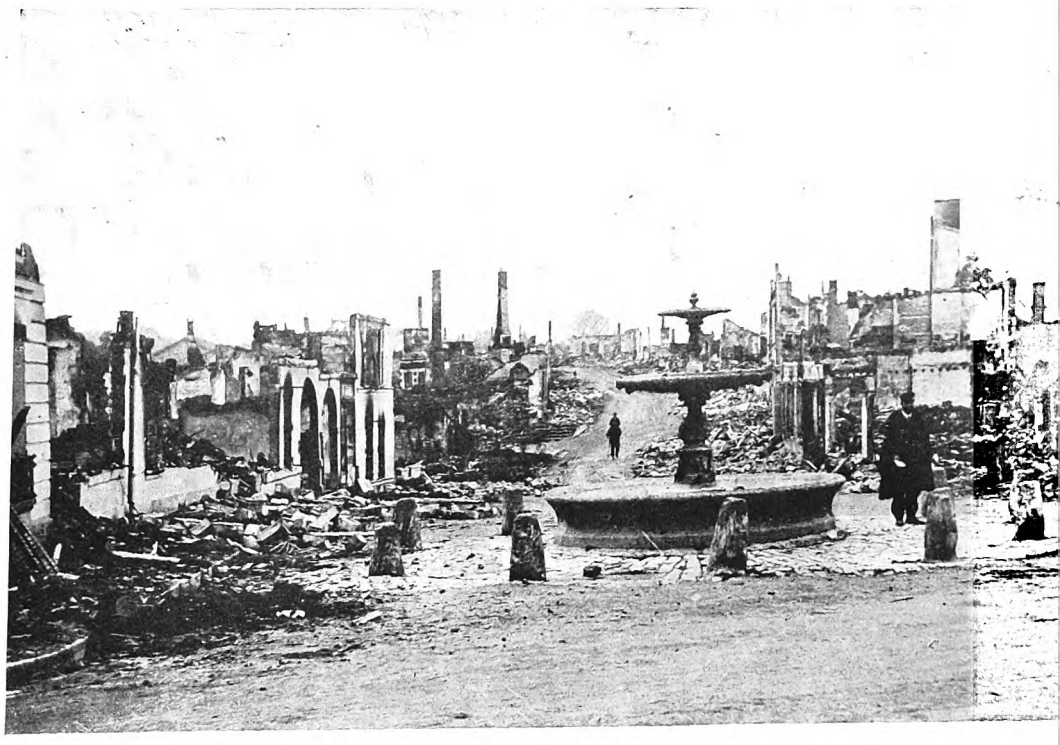
"It is a valley of death. Official reports mention only a few villages by name, according to their strategical importance; but there are a hundred hamlets or more, unrecorded in dispatches and denied even the tragic honour of this notoriety, which have been struck by death and are now but charnel-houses of bones and ruins. In the single district of Vic-sur-Aisne, for example, the little communities of Saconin, Pernant, Ambleny, and Ressons—beautiful spots in old days of peace, where Nature displayed all her graciousness along the winding river, and where Time itself seemed to slumber—French soldiers stare upon broken roofs, shattered walls, and trampled gardens, upon the twisted iron of ploughs and the broken woodwork of farmers' carts, and all the tragedy of War's ruthless damage. Week after week, turn and turn about, German, French, and



View showing Destruction to Buildings in vicinity of Cathedral.



British shells have crashed over those places, making dust and ashes of them. . . . Shopkeepers and peasants of Celles, of Conde, of Attichy, along the way to Berry-au-Bac and from Billy to Sermoise, all those who have now fled from the valley of the Vesles and the valley of the Aisne, have just the same story to tell, monotonous, yet thrilling, because of its tragedy."



SERMAIZE-LES-BAINS, IN THE VOSGES, AFTER DESTRUCTION.

Or, again, we may cite Mr. Ashmead Bartlett's description of the devastation in French Lorraine, embracing the famous Grande Couronne de Nancy, the country between the Grande Couronne and the German frontier, then south-east to Lunéville, and from that town south-west as far as Ramberviller, which was the farthest point reached by the German armies in their desperate efforts to break through the Trouée de Mirecourt, between Épinal and Toul.

The whole of this immense stretch of country was the scene of some of the most desperate fighting that has taken place on French soil during the War. Roughly, the prolonged battle lasted from August 14th to September 12th, when the Germans, despairing of success and discouraged by the result of the battle of the Marne, finally retired across the Seille to their own territory.

"Never before," says Mr. Ashmead Bartlett, "have I seen such an awful state of desolation as here prevails bad enough, but French Lorraine looks exactly been devastated by a gigantic earthquake, whic down all the towns and villages into a mass smoke-blackened ruins. Many of these villages v by artillery fire, or in the course of desperate fights for their possession; but the majority are work of destruction systematically carried out by hordes, when, disillusioned, disheartened, and b commenced their final retirement across the Seill

And such things might be said of many an swept by the War. Nieuport, Dixmude, Armentiè Soupir, Peronne, Albert—these are names ass the awful modern a effect. Tru list of the about by G tarism, a sa the civilise the world condemned, must stand for all tim though it dread

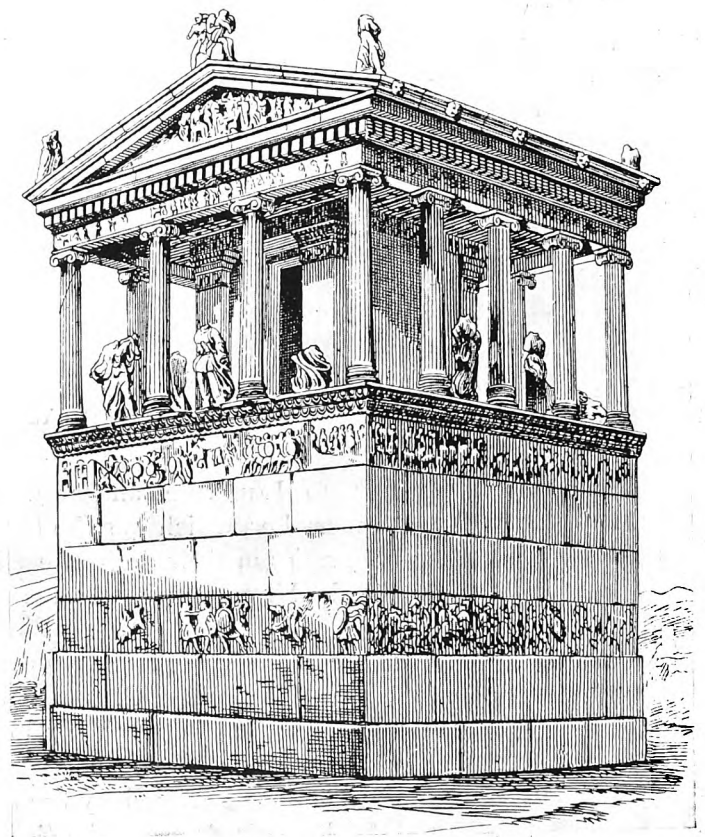


MEMORIALS OF WAR. I—ANCIENT.

MEMORIALS of one kind and another mark the passage of War through succeeding centuries—from the days, lost in the mist of antiquity, when Asiatic nations were striving against one another, down to the present day, which witnesses the greatest of all wars. The ancient record stands clear in certain ages, so that we may still look upon memorials, or fragments of them, which commemorated great conflicts among past civilisations, but in other cases speculation only is possible, all vestiges of the memorials themselves having disappeared.

Of the wars of the Assyrians and Persians there are many descriptions, and the researches of archæologists have revealed the relics of those mighty palaces, Susa, Ecbatana, Persepolis, Khorsabad, which kings were able to erect out of the wealth which came to them from victories in battle. But there is no trace of anything in the nature of national memorials, which is not surprising when we remember that the interests of nations at that ancient period were utterly subservient to the vanity of kings, whose regal attributes and achievements occupy the whole of the sculptured record. The cities of the Chaldean, the Babylonian, and the Assyrian rulers having almost completely perished; we are not able to form any adequate idea of what they embraced. From the fragments which have been discovered, however, we may assume that representations of battle were a characteristic feature of the interior decoration of the palaces. In the Nineveh Gallery at the British Museum are sculptures from the palaces of Sennacherib and Ashur-nasir-pal, kings of Assyria, 705–626 B.C., which depict the various episodes of campaigns, one portion showing an attack upon a city with archers and chariotmen; another a battle in the open; another the triumphant return of the victor, and so on. And such may be regarded as the customary memorials of war in ancient Assyria and Persia.

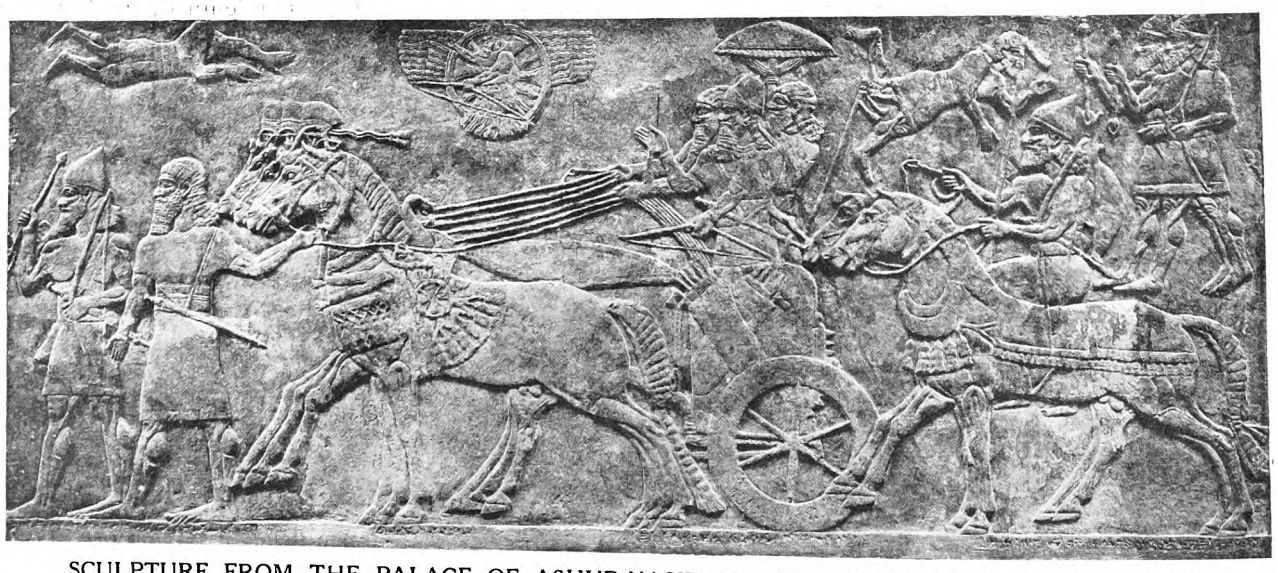
Turning to a civilisation equally if not even more ancient, the Egyptian, we find almost exclusively a record of the mysteries of Religion and of the arts of Peace, rather than of the glories of War. The Pyramids were essentially monuments erected by kings who wished to so envelop their tombs that neither the ravages of time nor the hand of intruders should despoil them; and in the whole range of temples it is the mystery of death that finds predominant expression. Yet memorials of war are not entirely absent. In the temple of Rameses III (1200 B.C.) at Thebes there is an incised pictorial scene of the king's fight against the Libyans; and on the northern wall of the temple at Karnak are similar representations of Seti (1366 B.C.) fighting against the nations of Syria and Mesopotamia. Apart from representations of this kind it would seem that the Egyptians set up no memorials of War. The obelisks which succeeding kings were wont to erect were



THE NEREID MONUMENT.

not commemorative memorials of battle, but structures appurtenant to the temples and the gods enshrined in them.

But of these ancient peoples and their works it is difficult to speak with certainty, and the reference which Herodotus makes to two memorial figures may indicate what was once a practice of the Egyptians. One of these figures, says the Greek historian, was set up between Ephesus and Phocia, the other between Sardis and Smyrna. Both represented a man five palms high, the right hand holding a javelin, the left a bow, with the rest of his armour partly Egyptian. Across the breast, from shoulder to shoulder, was the inscription: "I conquered this country by the force of my arms." But who was the person thus represented and which the country are not specified. They were figures said to have been sculptured by order of Sesostris (Rameses the Great) to commemorate his conquests.



SCULPTURE FROM THE PALACE OF ASHUR-NASIR-PAL AT CALAH: THE ASSYRIAN KING RETURNING FROM WAR IN HIS CHARIOT.

It is not until we reach the Greeks that we find anything in the shape of national memorials to achievements in War, but here again the record is by no means complete. Consequently, we are left to surmise a great deal. First and foremost it would appear that the Greeks, and more particularly the Athenians, favoured the festival as a means of commemoration, when the trophies of War were carried in procession; but there are certain fragments of what undoubtedly were War memorials, while in connection with

between Greeks and Barbarians; the second fr representation of warfare, but whereas in the fir is Homeric in character, in the second it is a care record of contemporary soldiers: four distinct campaign are recorded, showing the sortie from an assault with scaling ladders, the parley, and t There are scenes of a battle character also in over the range of columns, and a combat betwee and cavalry is the subject of one of the group

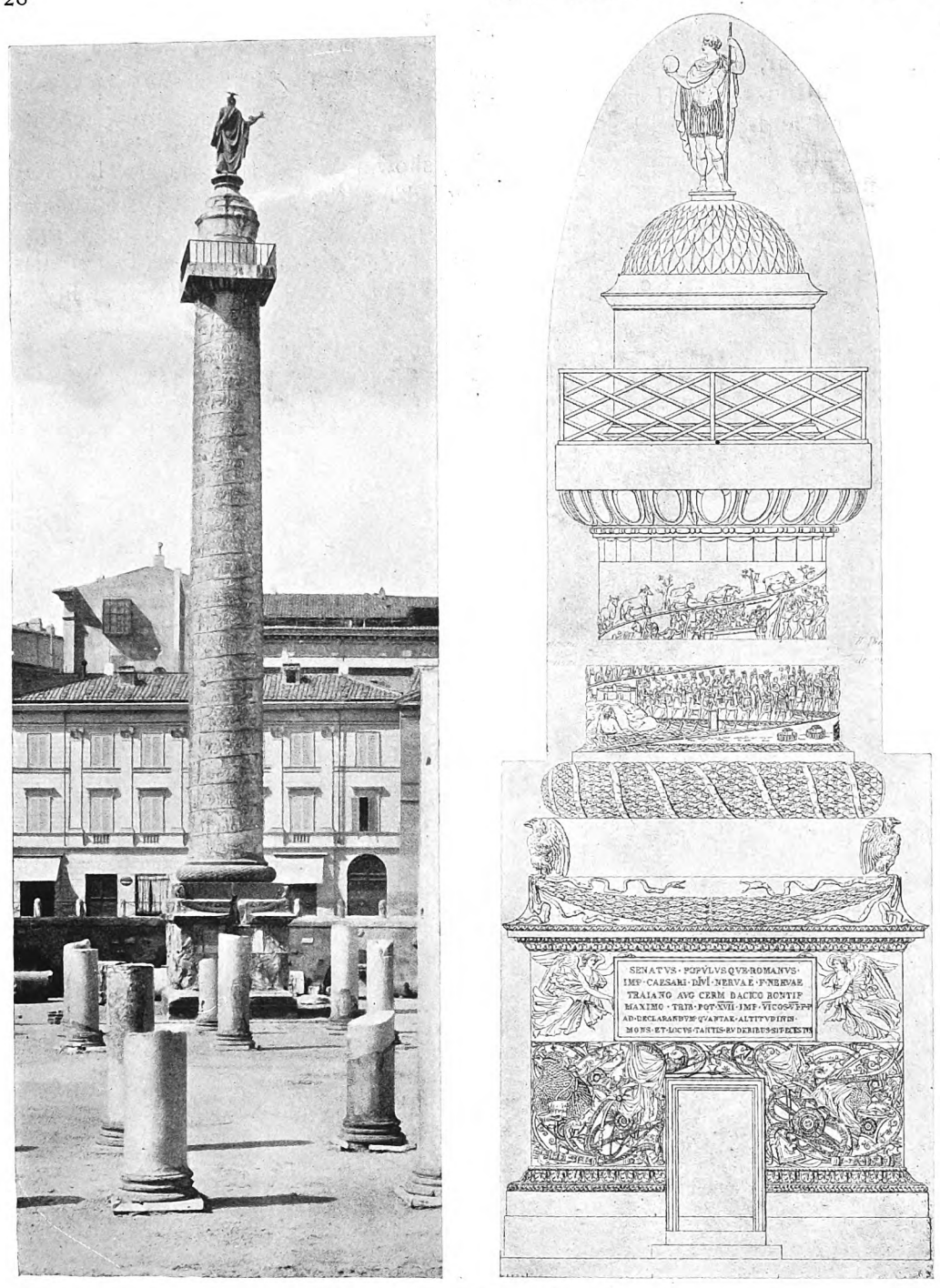


THE WINGED VICTORY OF SAMOTHRACE.

ıer buildings there is at least a strong probability that they re in some degree regarded as trophy monuments. In this egory may be placed the building discovered by Sir Charles

pediments. So that altogether there is reason to this monument is a War memorial of some sort.

A more definite record of a Grecian memoria

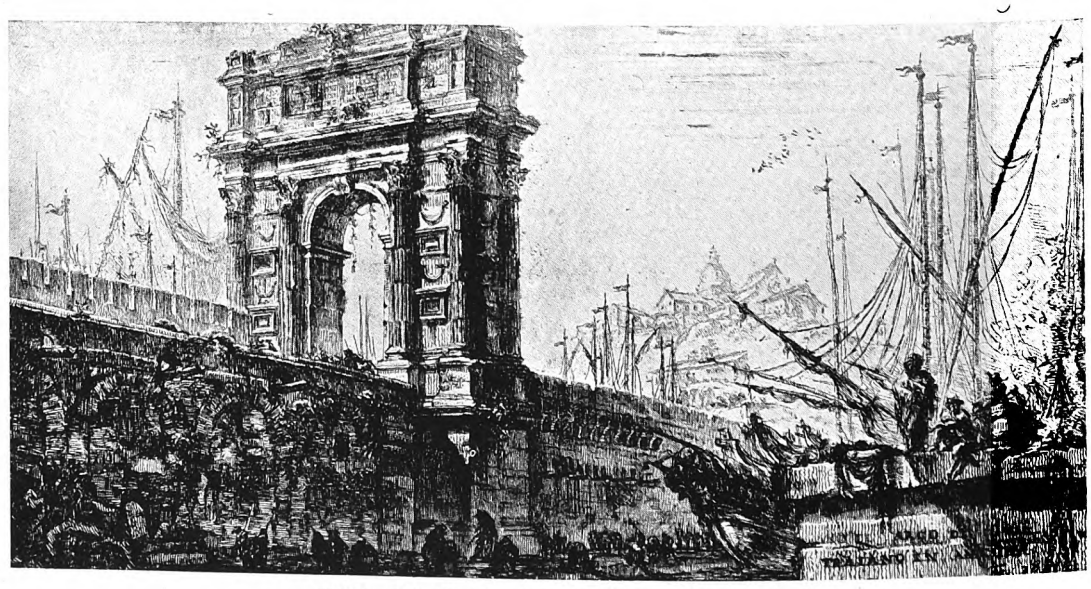


TRAJAN'S COLUMN, ROME.

a very striking effect, right above a headland 200 ft. in height.

The Greeks being constantly in battle on land and sea, either in internecine warfare or fighting against the Persians, had much occasion for commemorating victories, like the defeat inflicted on Darius by the Athenians at the battle of Marathon—which, as the first victory of the West over the East, has been called the most memorable battle in the history of the world—and, later, the defeat of the Persian fleet at Salamis, and the subsequent victory at Platæa; and it seems probable that memorials of some sort were erected, although no complete examples remain at this day.

Just as it was one of the esteemed honours of the Romans to be buried in the Appian Way, so the Athenians desired to find a resting-place in the Street of Tombs outside their city, where, as Pausanias relates, were "monuments to all Athenians who came by their death in battle by sea or land, except those that fought at Marathon, for these have their tombs upon the place itself as a memorial of their bravery." And it is recorded by Pliny that some hundreds of statues, most of them equestrian, were erected in honour of Demetrius, who had so well restored Athens; but this, it would appear, was by way of flattery and dissimulation, for the Athenians vented their rage later on the statues, "which they pulled down with the greatest detestation and abhorrence, breaking some to pieces, selling others, and casting others into the sea"—in view of which prolix fancy for statuary it may well be supposed that ancient Athens was embellished by many a monument to the achievements of their heroes. One may suppose that a favourite form was a memorial column surmounted by a figure of Victory. The winged Victory bearing a wreath which was set upon the outstretched right hand of the colossal statue of Athena in the Parthenon may be taken as a symbol of the figures which the Greeks erected in celebration of their successes in battle. A sublime example is the Winged Victory of Samothrace, one of the great possessions of the Louvre—a memorial set up by Demetrius Poliocetes in 306 B.C. to celebrate a naval victory. (Samothrace was a small island in the north of the Ægean Sea, where the Victory is said to have been found.) Speaking of this figure in his "Art of the Greeks," Mr. H. B. Walters says: "The goddess was represented standing on the prow of a ship, blowing a trumpet and holding a trophy; the head and arms, with part of the wings, are now wanting, but there is much to admire in what remains, in the beautiful sweep of the drapery, which is blown close round her body by the wind, and floats out beyond on her left side."



THE ARCH OF TRAJAN, ANCONA.

From the Etching by Piranesi.

Luckenbach has endeavoured to restore for us the form of ancient Greek monuments, and among his other restorations are two columns purporting to commemorate a victory in Paconia and the battle of Platæa; they are, of course, conjectural only. It is certain, however, that a column erected in a public place was a favourite means of memorialising the Greek successes, naval battles being commemorated by the rostral column—a shaft decorated with the prows of ships, like the one set up in honour of Duilius, who defeated the Carthaginian fleet in 261 B.C., which column, with part of the original inscription underneath, detailing the number of ships and the booty taken, is now preserved in the Capitoline Museum at Rome.

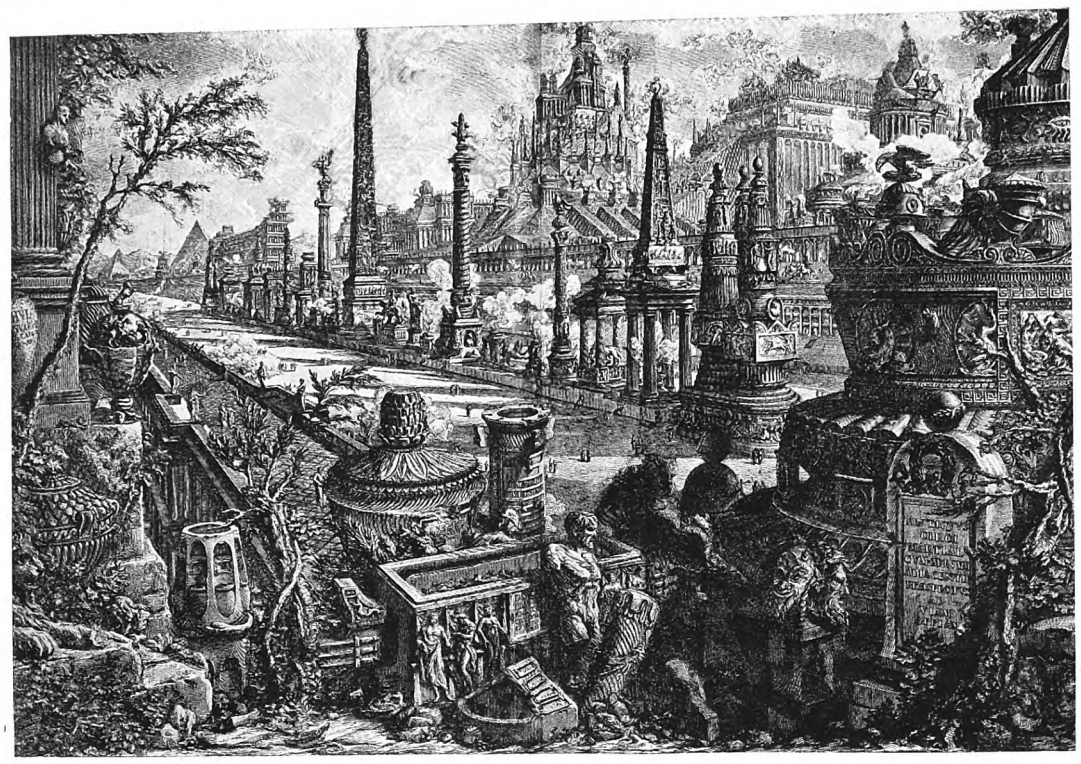
But it is the monuments erected by the Roman emperors that afford the greatest examples of War memorials. Chief among these are the triumphal arches and columns that embellished the capitol. Some of these mighty structures still remain, and are typical of that robustness which characterised Roman architecture, which, though lacking the graces that distinguished the work of the Greeks, still preserved the qualities of monumental design; and there is about these arches and columns of the Romans an air of grandeur and dignity worthy of a great nation. "Never," says Shelley, "were monuments so completely fitted to the purpose for which they were designed, of expressing that mixture of energy and error which is called a triumph."

It was the custom of the Romans to erect great arches in the many foreign provinces which came under their sway, such as the arches at Ancona, at Reims, and at Orange; but these stood chiefly for Roman domination and power, and it is rather the triumphal arches which were erected in Rome itself regarded as memorials of battle.

Of the remaining structures of this kind in Rome is the Arch of Titus, which commemorates the victory that emperor, the conqueror of Jerusalem, achieved Jews A.D. 70. Standing on high ground at the Sacra Via, it arrests the attention by its stateliness indeed, superior to anything of the kind that was the Romans either before or after. Especially noteworthy the two reliefs on the inside of the arch, one representing emperor in a triumphal chariot in which he advances Temple of Jupiter Capitolinus, the other represents cession of soldiers bearing away the seven-branched and the table of the shewbread. In the Middle structure was built into a fortress, when battlements were added to it, and upon the removal of these Arch had to be reconstructed, which work was under the direction of Valadier.

In the later years of the Empire there were many forty Arches of Triumph in Rome. The majority suffered plundering, assault, demolition, but the Arch stantine remains in a wonderful state of preservation dedicated by the Senate and people of Rome to rate the victory over Maxentius A.D. 312, when declared himself for Christianity. But though preserved of all structures of its kind, it is inferior to others that preceded it, and the manner of its ment arouses feelings of contempt, the reliefs of Trajan having been pilfered and here set up to the Constantine, regardless of propriety and the differ



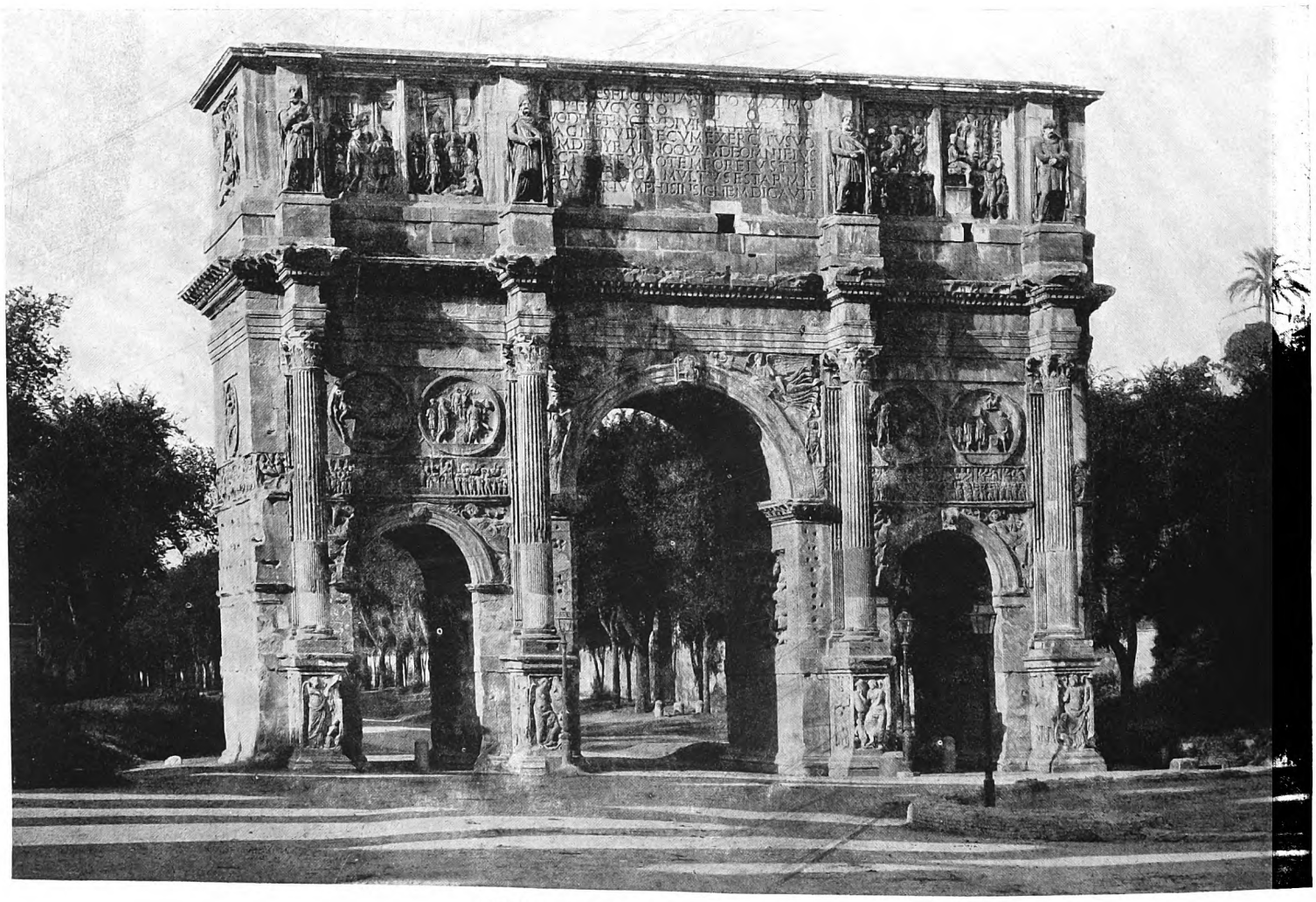


THE APPIAN WAY, ROME.
From the Etching by Piranesi.

and persons. The triumphal arches of Rome are the final expression of a growing love for magnificence, having ranged from plain structures crowned with a statue of the victor to elaborate arches covered with sculptures and loaded with ornaments, including a quadriga and many figures on the summit.

But there is nothing among the remains of War memorials of Imperial Rome that so stirs the mind as the great columns of Trajan and Marcus Aurelius, the former commemorating that emperor's victories over the Dacians, the latter the war against the Marcomanni (A.D. 174). Trajan's Column is said to have been designed by Apollodorus of Damascus (A.D. 111–114). It is a Roman Doric shaft, 12 ft. in diameter at the base, formed of great drums of marble, up the surface of which winds a spiral band of sculpture depicting innumerable scenes of the campaigns. Originally a bronze statue of Trajan, 20 ft. high, stood on the capital, but this was replaced in 1587 by a statue of St. Peter, which remains to this day; as, similarly, does the statue of St. Paul on the summit of the column of Marcus Aurelius.

Thus we have briefly sketched the chief memorials erected by the ancients to commemorate their victories in War. In a succeeding article we shall deal with the memorials that were erected in Renaissance and Napoleonic times—among which are some that are distinguished by the highest qualities of monumental architecture, placed as component features of a grand civic lay-out; while the third article will deal with modern memorials, so bringing the subject up to our own time, when, though in the midst of a life-and-death struggle, we are led to think of those monuments which shall in due time be erected to the memory of the brave dead. R. R. P.



ARCH OF CONSTANTINE, ROME.

THE APRON STAGE OF THE EIGHTEENTH CENT AS ILLUSTRATED AT DRURY LANE.

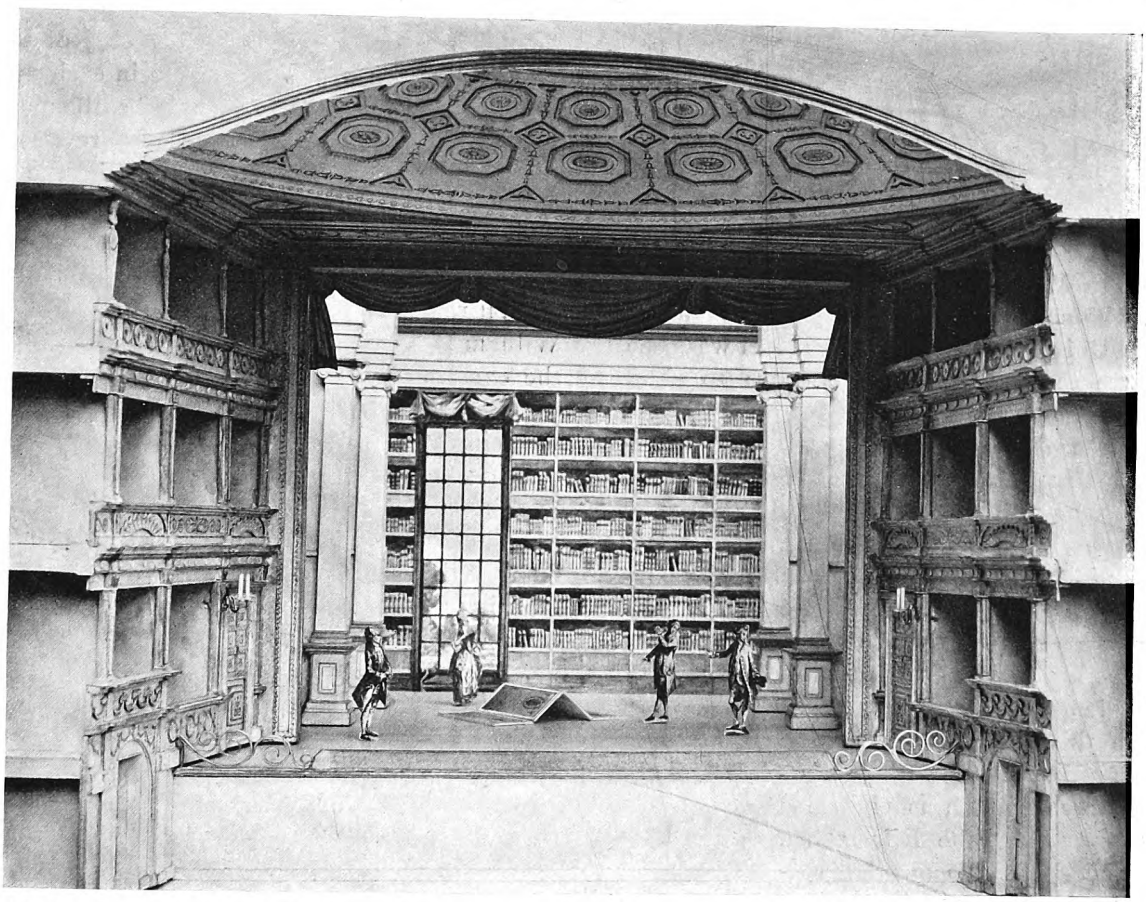
By WALTER H. GODFREY.

With Plates III and IV.

THE tendency of the scholarship of the present day towards antiquarian studies has been too hastily censured by those who do not see at once the immense ractical value of such knowledge when it is acquired. The iccessful experiments of the past year or two in the tentative vival of the platform stage must have convinced many people the profit to be obtained from a thoughtful examination the history of the drama, and of all the contrivances that ive been used for dramatic effect in the earlier theatres

of perfection is needed to re-establish the genui and delight of the playgoer. The music-hall sta illustration of the curious fact that the theatre never had an unqualified admiration for the pletely conceals its art, but condones and even unreal and the incongruous as long as the action entertaining.

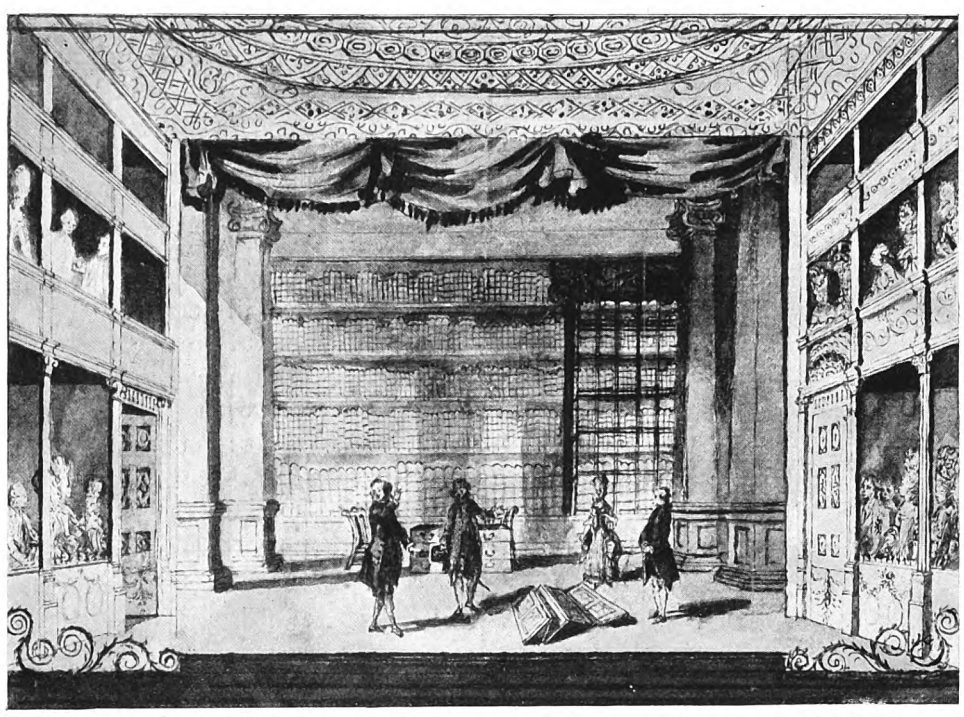
It is not my intention to go further into th of theatrical art, but it is necessary to remin



MODEL OF THE STAGE OF DRURY LANE THEATRE (1778), NOW IN THE DRAMATIC MUSEUM, COLUMBIA UNIV

he country. To those who have never witnessed a pernance that has not been framed by the proscenium arch, "picture stage" of the modern theatre has become the ıral and normal convention. Yet Shakespeare knew nothing his picture stage, and his wondrous plays were written e performed on a platform that projected into the midst he audience, unscreened by curtains, and unprovided with gs or side scenery. The process by which this platform converted into, or replaced by, the modern stage has a

of this side of the subject in order to explain the our forefathers used in their dramatic presentati of which have become famous. The developn theatre in England has been a continuous en difficulties, the drama has fought its way in spi dice, active opposition, and against the high-han authority; it has seldom been endowed with suff to provide for superfluity or luxury in the product and every architectural feature has therefore a close



PEN AND WASH DRAWING OF DRURY LANE THEATRE IN THE BODLEIAN LIBRARY.

The original of the Engraving reproduced opposite.

Fortune was prepared by Mr. James P. Maginnis for Professor Brander Matthews, who commissioned it for his fine Dramatic Museum at Columbia University.* A further model was then required of an eighteenth-century London theatre to show the "apron" stage—the intermediate form between the old platform and the modern picture stage—and by a happy chance it was found that there existed sufficient evidence to reconstruct with accuracy this part of the old theatre of Drury Lane as it appeared in 1778. An illustration of this model (also the work of Mr. Maginnis) is given here with reproductions of the various original drawings on which it is based.

Before, however, we examine the data which made the reconstruction possible, it may be of interest to sketch briefly the movement which led up to the forms used at Drury Lane, and in this I can introduce the reader to no better guide than Mr. W. J. Lawrence, of Dublin, whose research is embodied in his two volumes entitled "The Elizabethan Playhouse and other studies." No one has rendered such signal service as he in the discovery and elucidation of the really significant facts in the development of the theatre in our own country, and no one has surpassed him in the lucidity with which he has presented the conclusions reached. I shall select here only one or two of the more interesting facts which emerge, and leave the student to go deeper into this fascinating study at his leisure.

An eminent writer has said that there are no such things in history as mere "survivals," by which he explained that customs or features which have outlived the conditions which originally gave them birth have not "survived" through a certain absent-mindedness of the generation which continues to employ them, but rather live on in virtue of some real value or significance which they still possess. The truth of the saying is strongly supported in the history of the stage, for nowhere have certain conventions, established in early days, so tenaciously held to life; and yet not so much because they *were* conventions, but because they were associated with some special and vital consideration in the estimation of player and playgoer alike. It is this fact which gives interest to the several features of the intermediate or apron stage which we shall observe at Drury Lane.

The introduction of scenery into the public theatres was ventured upon first—most paradoxically—during the period of the Commonwealth, when Puritan prejudices might be supposed to be at their strongest. Before this, in the sumptuous court masques, scenes had been in use, and the genius of Inigo Jones was scarcely ever more charmingly employed than in his designs for the often extravagant setting of these brilliant performances, including, in each case, the proscenium or frame, which bore emblems appropriate to the subject-matter of the revels. But these were court luxuries—crimes in the eyes of sage and sober-minded subjects—and although there is reason to believe that scenery had already begun to make its appearance in the private theatres before the Civil War, it required the tenacious and greatly daring enthusiasm of William D'Avenant to brave the hostility of the public and make the experiment in times so inauspicious. In 1639 D'Avenant obtained a patent from Charles I to build a suitable theatre wherein "to exercise action, musical presentments, scenes, dancing and the like," but he was unable to effect his design, and it was not until after the king's death that he found it possible to proceed further with his project of introducing some of the beauties of the Italian opera into England. It is amusing to read how he organised first an "entertainment by music and declamations after the manner of the ancients"—a subtle concession, this title, to the serious propensities of the



KING'S THEATRE, HAYMARKET.

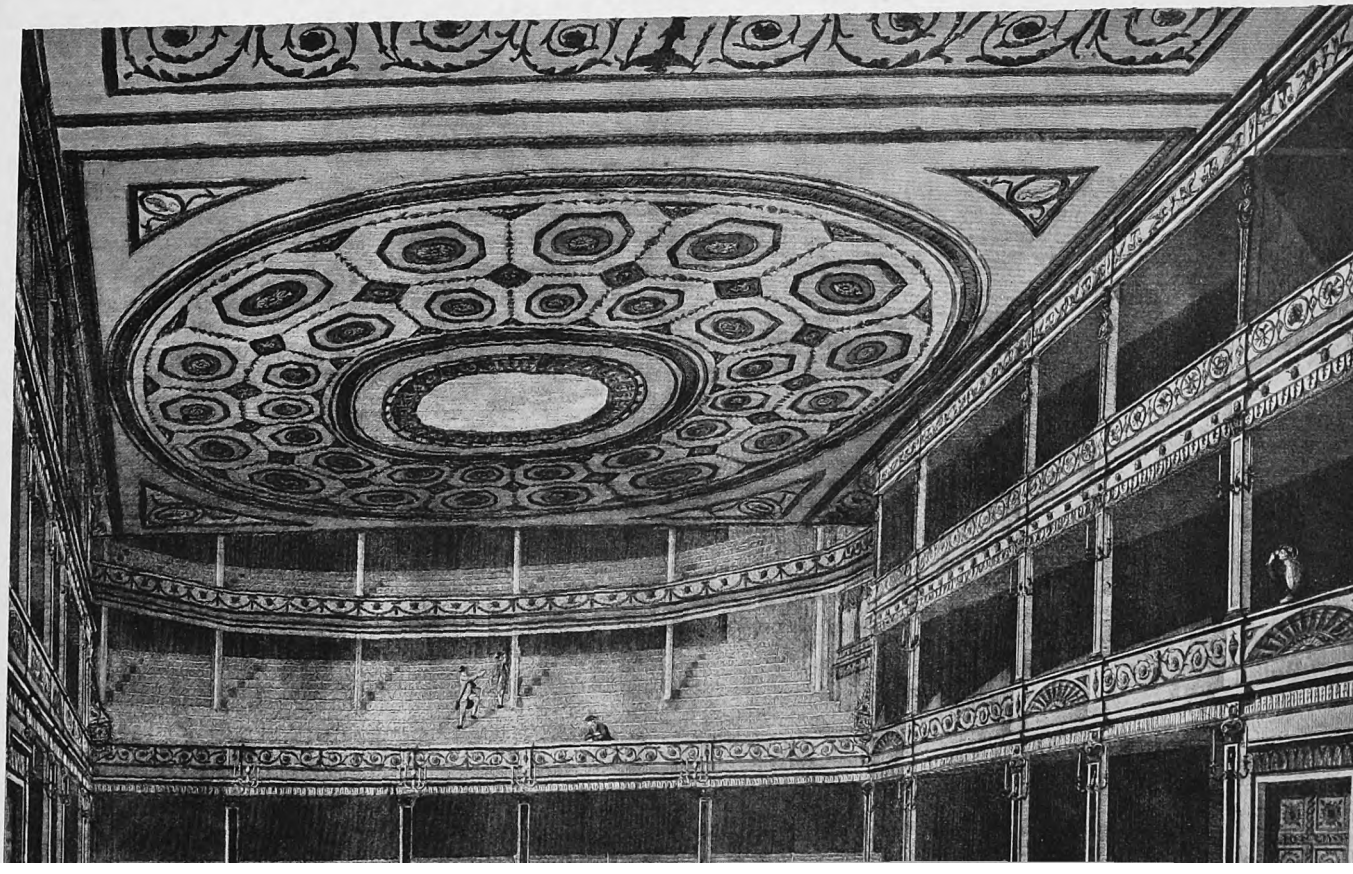
From a Water-colour Drawing by Van Assen in the Soane Museum.

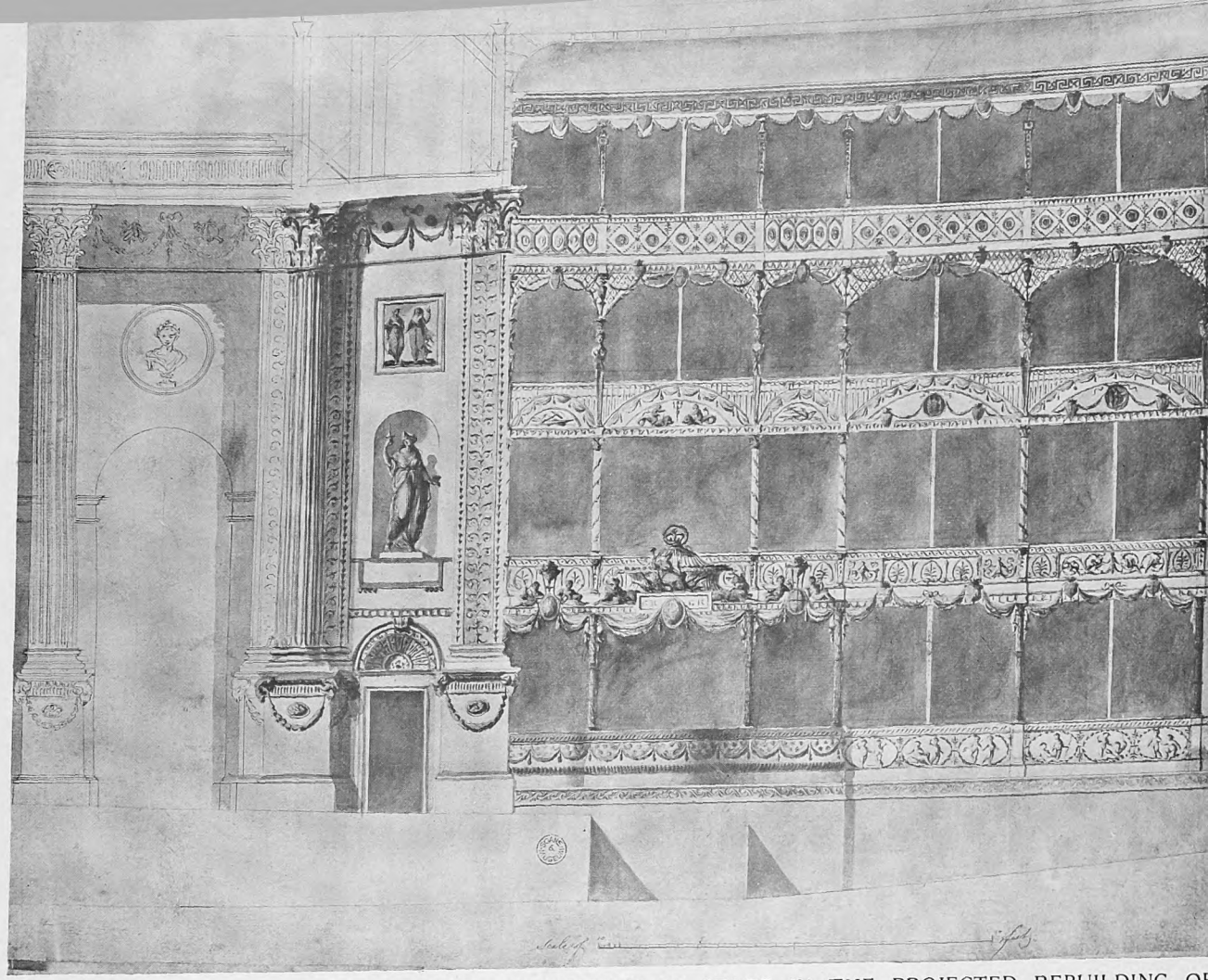
* This model was illustrated in THE ARCHITECTURAL REVIEW, January 1912.



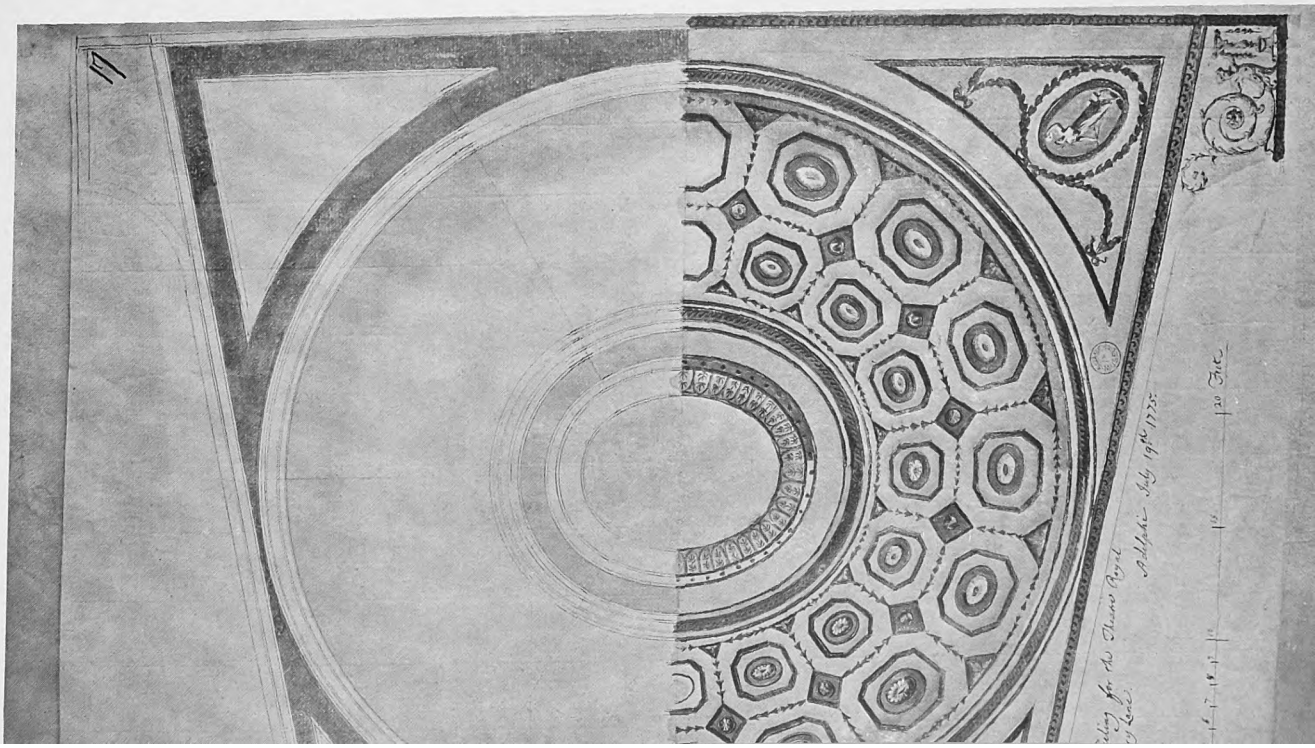
ENGRAVING (DATED 1778) SHOWING THE SCREEN SCENE OF "THE SCHOOL FOR SCANDAL" AT DRURY LA

Preserved in an extra-illustrated copy of "Garrick in the Green Room," in the British Museum.





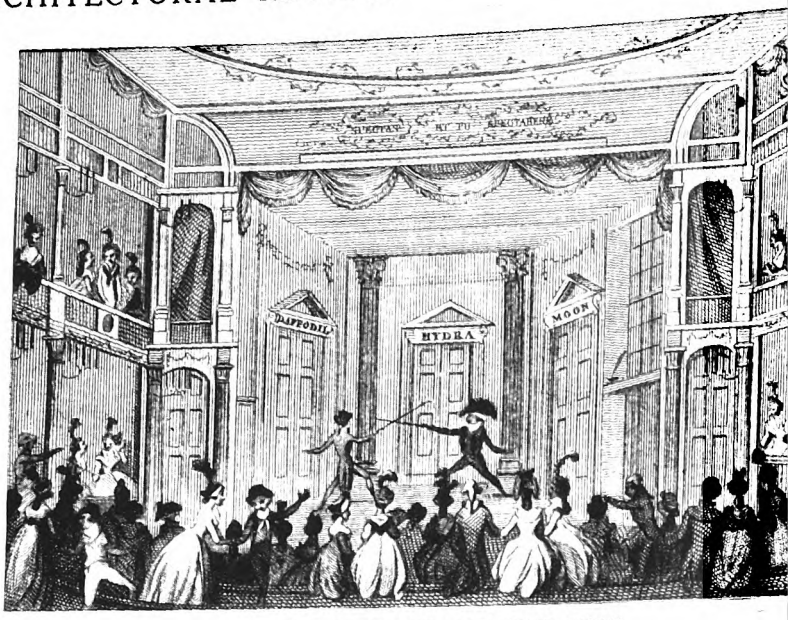
SECTION SHOWING ADAM'S PROPOSED TREATMENT OF STAGE IN THE PROJECTED REBUILDING OF THE KING'S THEATRE, HAYMARKET (Soane Collection).



age!—and later, more boldly proclaimed his "Siege of Rhodes" as "a Representation by the art of Prospective in Scenes and the Story sung in Recitative Musick." In spite of the didactic character of his third venture, "The Cruelty of the Spaniards in Peru," which he produced in the reconstructed Cockpit at Drury Lane in 1658, a contemporary letter says, "it is thought the opera will speedily go down; the godly party are so much discontented with it," but a note in Evelyn's diary proves that it continued to be acted in the following year (1659).

The principle of the scenery at this time consisted of a back scene—a "flat," or painted scene, which was moved forward into place, and could be changed by pushing another in front of it—and more or less permanent side wings which were set at intervals each side of the stage from the proscenium arch to the back scene. These wings were often not changed at all, in spite of the incongruity of, for instance, trees still in place in a scene which otherwise represented the interior of a house. The wings, however, made possible the perspective which was so much admired beyond the proscenium, and the whole setting became a kind of romantic background to the business of the play, which went on chiefly on the apron or projecting stage in front of the proscenium arch.

Let us go back a moment to the Elizabethan stage to appreciate the point. Behind the platform in Shakespeare's time was the "tiring house," which provided the two principal doors for entrance and exit, a small recessed or inner stage which served for many subsidiary or auxiliary actions, and, above, a balcony which, besides providing accommodation for the musicians, was also pressed into the service of the actors as occasion required, and formed a sort of upper or overhanging stage. The reader will readily call to mind many a Shakespearean scene that asks for nothing more than these simple arrangements to give it effective setting, and it is not surprising that this sufficient mechanism resisted its total eclipse under a later fashion. "The English picture stage of the seventeenth and eighteenth centuries," in the words of W. Lawrence, "owed its distinctiveness to the concessions which had to be made in the beginning to the usages and prejudices of players habituated to the methods of the platform-stage. As created by D'Avenant it was a happy amalgam of



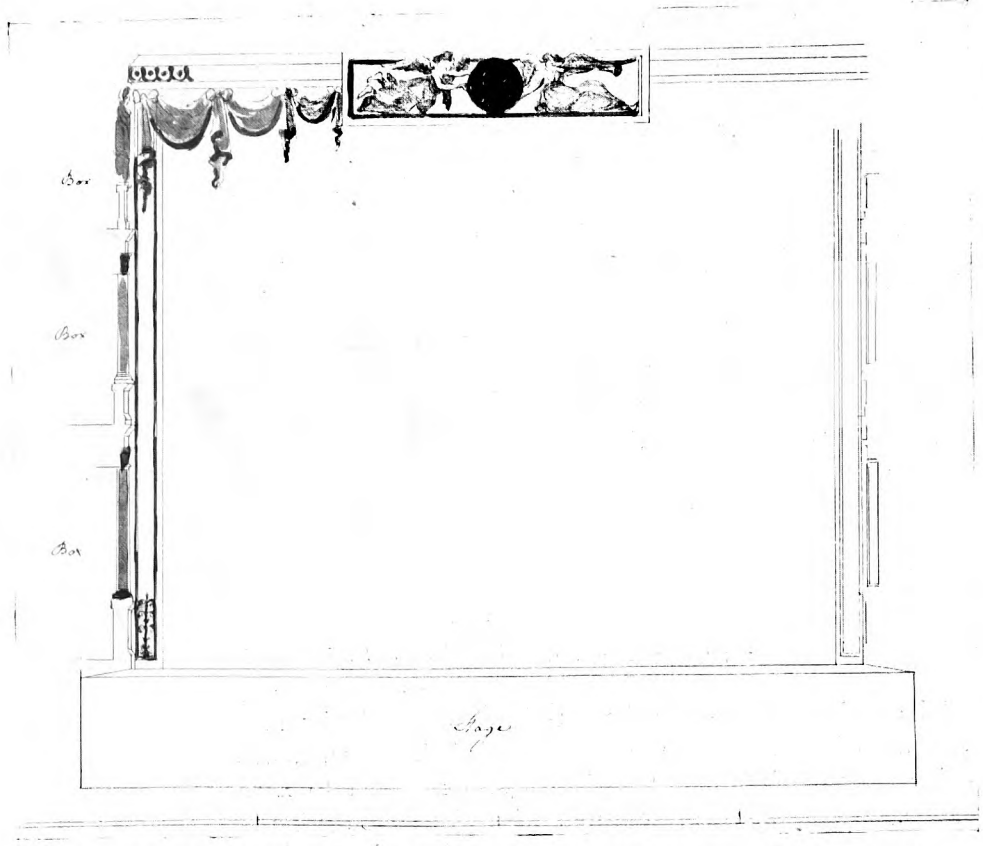
THE HAYMARKET THEATRE.

From an Engraving after Van Assen in the Bodleian Library.

the prime characteristics of the platform-stage and the stage of the Caroline period. Permanent entering d balconies the players still required to have, but as t house disappeared with the introduction of scenery and balconies had to be brought to the front and p either side of the proscenium arch. The apron, s characteristic of our theatres, was apparently born physical limitations of the Duke's Theatre in Linco Fields. In a long, narrow house, where many of the were situated remote from the players, it was necess the stage should jut out as far as possible, so that th might come well to the front to make themselves hea short, the exigencies of the theatre and of the tr manner of acting practically necessitated in front of t proper a reproduction of the old platform stage, "apron," with its fixed entrance-doors and balconies proscenium occupying in an enlarged form the openi old-time miniature inner stage. It would not be his correct to say that the one arrangement was developed by feature, from the other. The scene-enclosed stage real successor of the platform, but certain vital and c tive forces in the acting itself rendered necessary the r of the older features in the altered position already des



Here we have, then, the essential element stage as illustrated by Drury Lane in 177 fine engraving (Plate III) showing the theatr year is to be found in an extra illustrated "Garrick in the Green Room," in the British M It exhibits the Screen scene in "The Sch Scandal," and thus furnishes valuable conten evidence in the matter of scenery for the m the stage. It was pointed out to the write actor who criticised the model that the actor probably have stood in positions the reverse shown in the print, and this opinion was



A DRAWING BY ADAM FOR THE PROSCENIUM OF DRURY LANE
(Soane Collection).

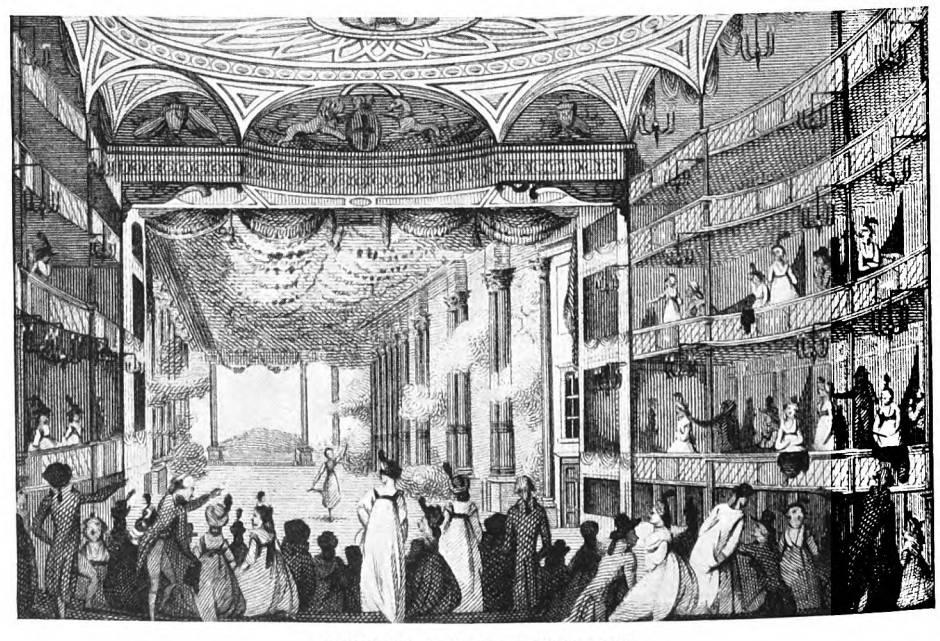
Inscribed "Method proposed for finishing the Front of the Stage which covers the front Curtain and is never changed. The Apotheosis of Shakespear by the Tragic and Comic Muses," and dated May 8th, 1775.

reaped (which God knows is very little), the benefit thereof will nothing countervail the harm that the scandal will bring upon the library when it shall be given out that we stuffed it full of baggage books." (!) Fortunately the literature of the "baggage books" is now well represented at the Bodleian, and the illustrations reproduced for the first time with this article testify to the value of the collection. The sketch of Drury Lane is an invaluable record, and the fact that the engraver did not trouble to reverse the drawing for the plate explains the inverted position of the actors.

The name of Drury Lane has been associated with a number of different buildings. The first theatre (the successor to the Cockpit, which saw the introduction of the picture stage) was a joint venture of D'Avenant and Killigrew, and was erected in 1663. It was burnt down in 1672, and was succeeded two years later by the theatre designed by Sir Christopher Wren. This building was repaired in 1762, and again in 1775 it was considerably altered internally, and entirely redecorated by Robert Adam. Another change occurred in 1791, when the theatre was demolished and gave way to a new building opened in 1794, only, however, to be burned down in 1809. The fourth theatre to be erected on the site was the present building, from the designs of Wyatt, which was opened in 1812.

The British Museum engraving, then, gives Adam's reconstruction of Wren's theatre. The essential features are clearly shown—the apron stage extending well beyond the proscenium, and flanked by the boxes, which thus look right on to the stage; the proscenium doors with a gallery above, which was used on occasion by the actors, and at other times by the spectators; the scenery wings, substantial fixtures representing recesses in the sides of the Library; and the back scene painted with bookshelves, and a lofty window looking into the garden. The engraving gave very full material for the model, but the dimensions of the theatre had yet to be found. A search in the collection of Adam's plans preserved in the Soane Museum revealed two drawings, one a charming detail of the ceiling, which gave the size of the theatre and the stage-opening, inscribed "Design of a ceiling for the Theatre Royal Drury Lane," and dated July 19th, 1775 (see Plate IV); the other a section showing a proscenium with the following title: "Method proposed for finishing the Front of the Stage which covers the first Curtain and is never changed. The Apotheosis of Shakespear by the Tragic and Comic Muses." The latter drawing is dated May 8th, 1775, and as the width of the stage is the same as that of Drury Lane, it seemed reasonable to suppose from this circumstance and the date that it represented the same theatre. Here, therefore, was all the material necessary for the reconstruction of the stage itself, with the exception only of its depth, which had to be conjectured from plans of contemporary theatres. The result is shown in the photograph of the model as completed (page 31).

For the part of the theatre immediately in front of the stage and the lower door to the pit, reference was made to the perspective drawing of the auditorium which is to be found in Adam's published designs. It will be seen that in this drawing (Plate III) the ceiling is shown flat, but the evidence of the Bodleian sketch and the evident intention of the design are sufficient to suggest that the draughtsman may have been in error, and a domed ceiling was followed in the model. It should further be noticed that the seats in the auditorium slope continuously up to those of the first gallery or row of boxes, an arrangement which certainly had greater beauty than our modern practice. The genesis of the idea is too involved for discussion here, but Mr. Lawrence has shown that it is a logical development of the Elizabethan public theatre pit. He also instances the occasions when the pit was charged at box rates, "Pit and Boxes laid together," and quotes Lowe's citation from Congreve, who writes of a fashionable gathering at the Queen's Theatre in Dorset Gardens: "The boxes and pit were all



DRURY LANE THEATRE.
From an Engraving after Van Assen in the Bodleian Library.

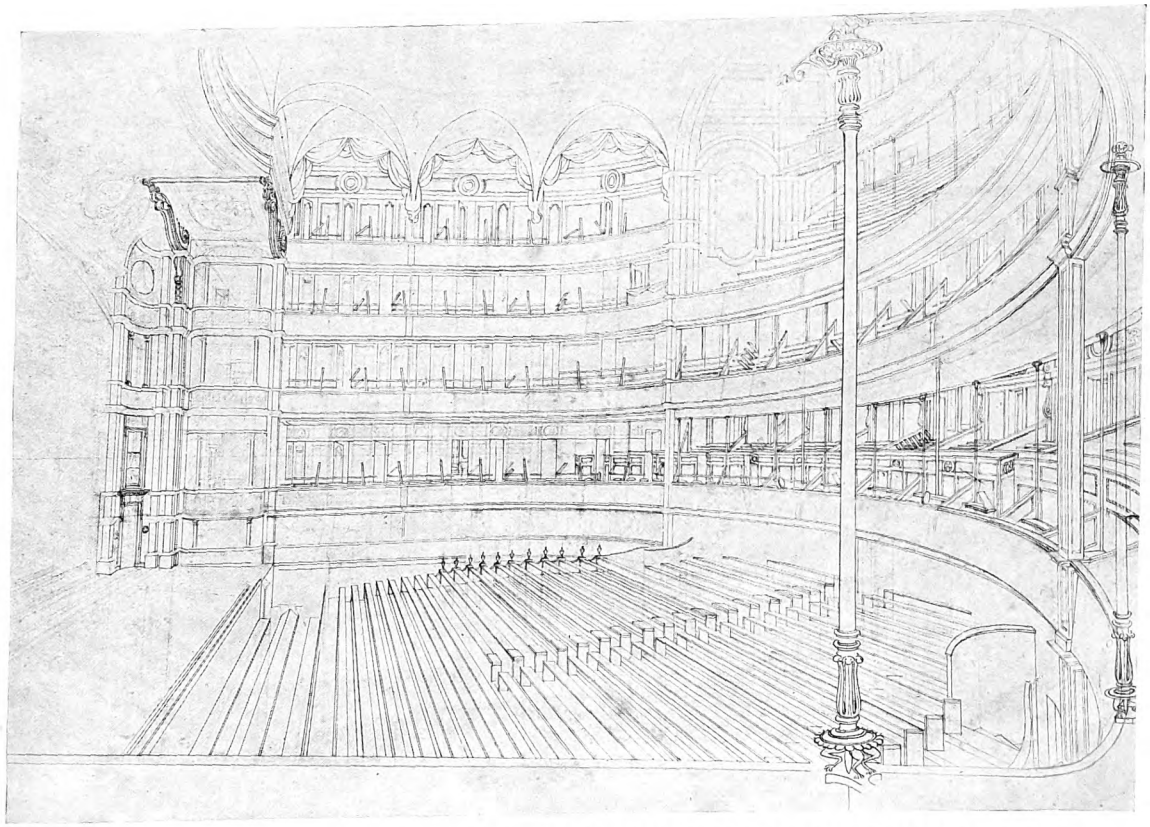
:own into one, so that all sat in common ; and the whole was ımmed with beauties and beaux."

The two illustrations reproduced here of the later theatre at ury Lane (opened 1794) exhibit the continued existence of ; features already described. Van Assen's view is taken from ›rint in the Bodleian Library, and the proscenium doors and : windows or balconies over are clearly shown. Several empts were made to remove them, followed by as many nstatements, until their final disappearance in 1822. The ı-and-ink drawing by William Capon (dated 1805), showing auditorium and stage, is of much interest; it is a skilful ce of draughtsmanship, although unfinished, and is preserved :he Soane Museum.

The history of the apron stage and the proscenium arch, with their individual modifications, would require a detailed examiion of the records of a large number of theatres. It is iously impossible to do this within the limits of a short article ; since every additional example has its value, I have been :ed to draw a little further upon the valuable resources of oane Museum. Before the King's (formerly the Queen's) :re, Haymarket, was burnt down in 1789, Robert Adam on tells us) "rearranged" the interior,* and either at ime or later he prepared an elaborate design for a new house. The original theatre had been designed by Sir Vanbrugh, and plans of it are included in Soane's collec-

admirable. The section reproduced on Plate IV of the ornament, and also the proposed apro proscenium arch and doors. Another drawing of (though whether before or after the destruction o building is uncertain) has been selected from a m little volume of original tinted sketches by Van As in London life, "about the year 1793," a colle must be among the most charming of the treasure at the house of Sir John Soane. The sketch (see p not conform to the existing views of Novosielski' plan of Vanbrugh's theatre, though the columns h similarity to Adam's design. The permanent doo noted, can just be discerned between the columns of the proscenium opening.

Little more than the titles of the two remaining conclude this brief survey of an absorbing subject both from the collection of theatrical prints in t



DRAWING OF DRURY LANE IN THE SOANE MUSEUM, SIGNED WILLIAM CAPON, "FROM ACTUAL MEASUREMENTS, 1805."

Library. The view of the Little Theatre, or Thea Haymarket (about 1807)—page 33—is engraved fro by Van Assen, but his engraver has scarcely done h if we may judge by the charm of the artist's tinted The private theatre at Wargrave-on-Thames, sho remaining view (reproduced on page 33), was buil Barrymore in 1792, at a cost of over £50,000. Bot illustrate the old arrangement of the stage.

THE FOUNTAINS OF PARIS.

With Photographs specially taken for "The Architectural Review," including Plates V, VI, and VII.

PARIS is happy in the treatment of its fountains, which are of great variety, from simple wall fountains to elaborate architectural conceptions.

The oldest and one of the most remarkable is the Fontaine des Innocents, the joint work of two celebrated French artists of the sixteenth century—Pierre Lescot, the architect, and Jean Goujon, the sculptor. This fountain has had a chequered career. By order of Henri II it was set up originally in 1550 to replace an older fountain at the junction of the Rue aux Fers with the Rue St. Denis, where it occupied a position against the wall of the Church of the Holy Innocents, and as thus placed it had three sides only. In 1786 the cemetery of the church was converted into a market-place, and three years later the church itself was ordered to be demolished. Fortunately, however, the fountain was preserved. It was decided to transfer it to the middle of the market—the Marché aux Herbes—and to add a fourth side. This reconstruction was carried out by Legrand and Molinos, architects, suitable sculptures of nymphs being added on the new side by Pajou. In 1860, under the direction of Davioud, architect to the City of Paris in the reign of Napoleon III, the market-place was transformed into the present Square des Innocents, close to the Halles, where the fountain is set in the midst of a public garden (see illustration on page 38). The several changes have not been to the advantage of the original design—the effect of the fountain in its present isolated position, and perched upon tiers of basins, being far less happy than its original effect must have been; but Goujon's original marble panels still remain in the structure, including the beautiful figures of naiads pouring water from pitchers (see Plate VI), and these in themselves give great interest to the fountain. It may be noted, in passing, how a feature here displayed has been repeated. Goujon's panels in the upper part of the fountain are sculptured with nymphs seated on shells in a



FOUNTAIN, PLACE S. SULPICE.
Visconti, Architect.

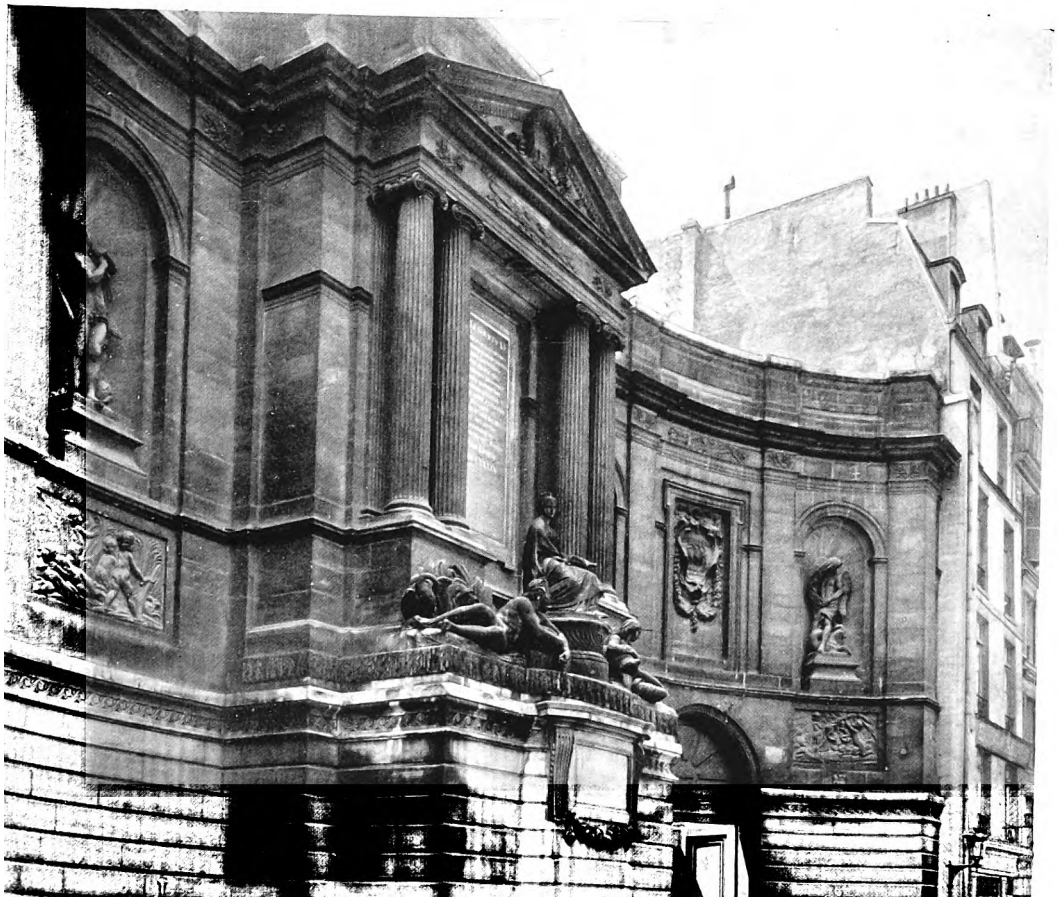

CAFÉ BIARD
TÉLÉPHONE
BIÈRE

pleasant sea, with attendant boys riding on dolphins and blowing lustily on conches. Roman ornament offers examples of a similar character, and the *motifs* are used again in the decorative work of Cipriani and others of the late classical school; all of which goes to show how a feature may be copied by different hands, and yet under varying treatment be given continually a fresh value. Similarly, we may note that the figures of Victories that fill the spandrels of Goujon's fountain recall those on the Roman triumphal arches, which Victories were also characteristic features of the ornament of Napoleonic times.



CASCADE IN FRONT OF THE TROCADÉRO.
Davioud, Architect.

Next in order of date among the existing fountains of Paris is the fine example in the Rue de Grenelle, a view of which is given below. This is the work of the celebrated sculptor Bouchardon, who was commissioned by Turgot in 1739 to carry out the work. It has as central feature a seated female figure of the City of Paris, with two recumbent figures on either side symbolising the Seine and the Marne; the whole set against an architectural background with coupled Ionic columns supporting a pediment. The Rue de Gren street, and when Bouchardon had completed th of his scheme it became evident that the settin wall on either side would greatly enhance the the fountain. Accordin done; the wall, laid out i being embellished with with figures representing and with sunk panels d appropriate sculptures. mental fountain in which, may seem, water plays an part, the small jets issuing pieces at the base being t of it. And the same ma the Fontaine de l'Arbre Se of the street of that name St. Honoré. Originally, i François I, there was a f cross-roads here, called " but this was demolished, a of Louis XVI Soufflot ca existing work, which, in corner house, the sole relic tain being a jet of water bronze mask on the wall fa de l'Arbre Sec, and a scul carrying an urn, by Boizot face of the structure.



Under Napoleon I nu tains were added to the among these is the monu



FOUNTAIN, PLACE DU THÉÂTRE FRANÇAIS.
Davioud, Architect.

a simple basin and surmounted by a statue of Victory in gilt-bronze, with female allegorical figures surrounding the base; the whole of the sculpture being by Boizot.

Under the Second Empire the aspect of the Place du Châtelet was entirely altered, and it became necessary to move the fountain into axial line with the Pont au Change and the Boulevard du Palais. By means of rollers this transfer was successfully carried out on April 21st, 1858; but, though the distance traversed was only about 40 ft., it was found that there was a substantial difference in level, which was corrected by adding a sub-basement, comprising three basins superposed. At the angle of each of the four faces was added a sphinx, from whose mouth a jet of water issued. Davioud was the architect for this alteration, and Jacquemart the sculptor.

Of the same date (1806) as the Châtelet Fountain is the Fontaine de l'Égyptienne. This is in the Rue de Sèvres, against the wall of the Laennec Hospital. The treatment represents the doorway to an Egyptian temple, in the midst of which stands the figure of an Egyptian—a replica of the Antinoüs Egyptian in the Louvre, to which Beauvallet, the sculptor charged with the work, added a pitcher in each hand, from which the water overflows into a basin.

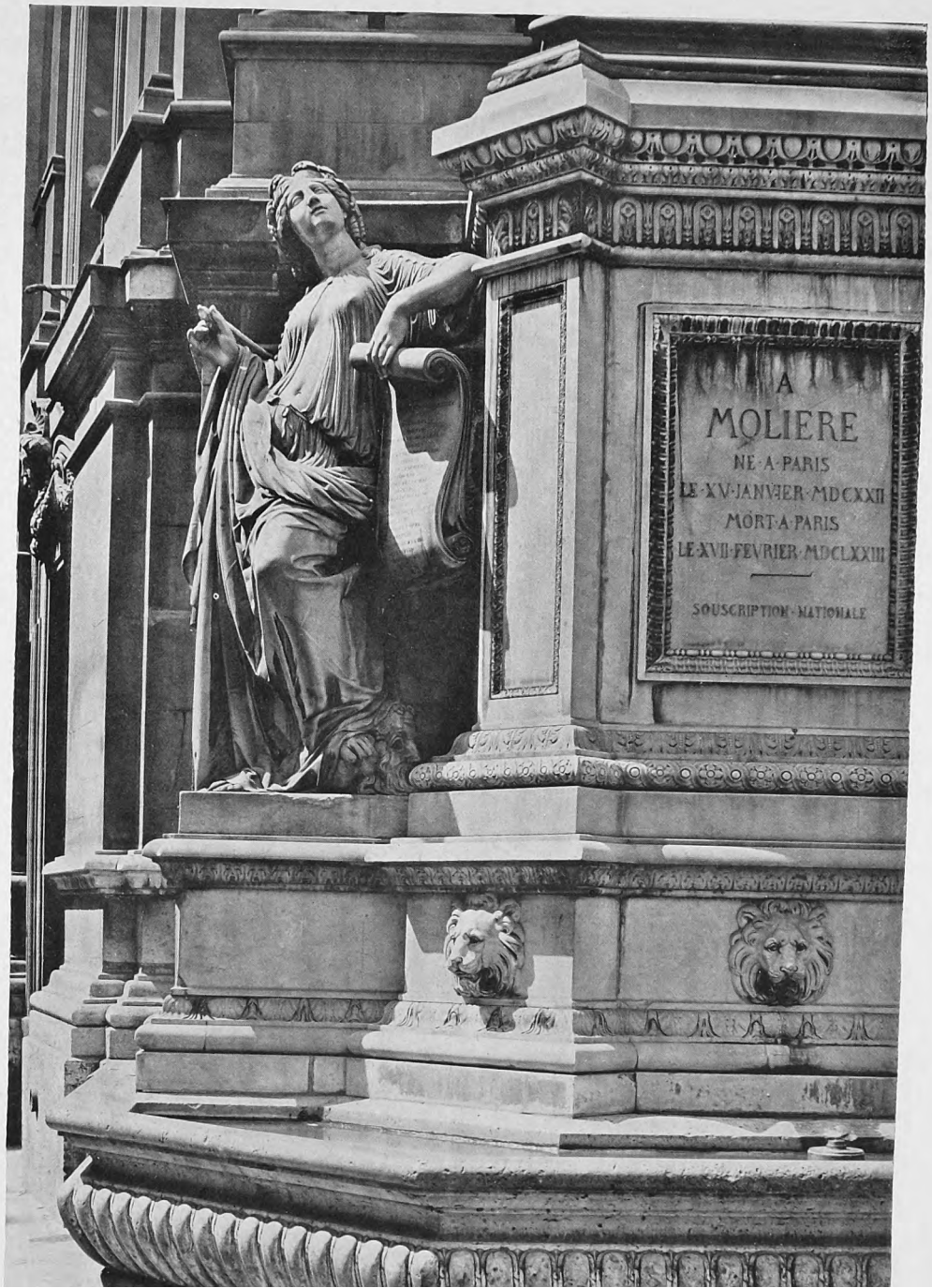
In 1806 also was erected the Fontaine de Mars, at the end of the Rue St. Dominique. It consists of a colossal pedestal with angle pilasters supporting a triglyph frieze and a wide cornice, water issuing from lion-heads in the base. On the principal face of the pedestal are sculptured figures of Mars and Hygeia, by Beauvallet, the particular significance of which is not apparent from the present surroundings of the fountain, but is explained by the fact that when originally erected the fountain was adjacent to the military hospital of Gros-Gaillon, now demolished. The side faces are carved with antique vases, the back being left painfully plain.

Visconti's name is associated with several Paris fountains. The earliest of these is the Fontaine Gaillon, in the Rue Gaillon, where in 1823 his fountain, comprising a niche flanked by columns and vases, with a central fountain basin supporting a Genius astride a dolphin, took the place of an older fountain. In the little square, the Square Richelieu, in front of the Bibliothèque Nationale is the Fontaine Louvois (or Richelieu), erected from Visconti's designs in 1844, with sculptures representing the Seine, the Loire, the Garonne, and the Saône by Klagmann (see Plate VII). And of the same date is the beautiful Molière Fountain, notable alike for its monumental architectural character and for the high quality of its sculpture. A general view is shown on page 39 and a detail of the sculpture on Plate VI. This, which Mr. Russell Sturgis refers to in his "Appreciation of Sculpture" as "the finest of the wall fountains of modern times," was erected by public subscription on a site at the angle of the Rue de Richelieu and Rue Traversière, close to the house where Molière died. There is a seated figure of the great writer by Seurre, on a finely designed pedestal surrounded by a basin, and on either side are two superb figures of Serious Comedy and Light Comedy by Pradier; the whole set against an architectural background. Another great fountain by Visconti is the Fontaine S. Sulpice, illustrated on page 36. This is in the centre of the Place in front of the well-known church, and appropriately we find here the seated figures of the four most celebrated French preachers—Fénelon, by Lanno: Bossuet, by Feuchères; Fléchier, by Desprez; and Massillon, by Fauginet. The lions mounted on the basins are by Derre. This fountain was erected in 1847, when another



FONTAINE DES INNOCENTS.
Pierre Lescot, Architect. Jean Goujon, Sculptor.

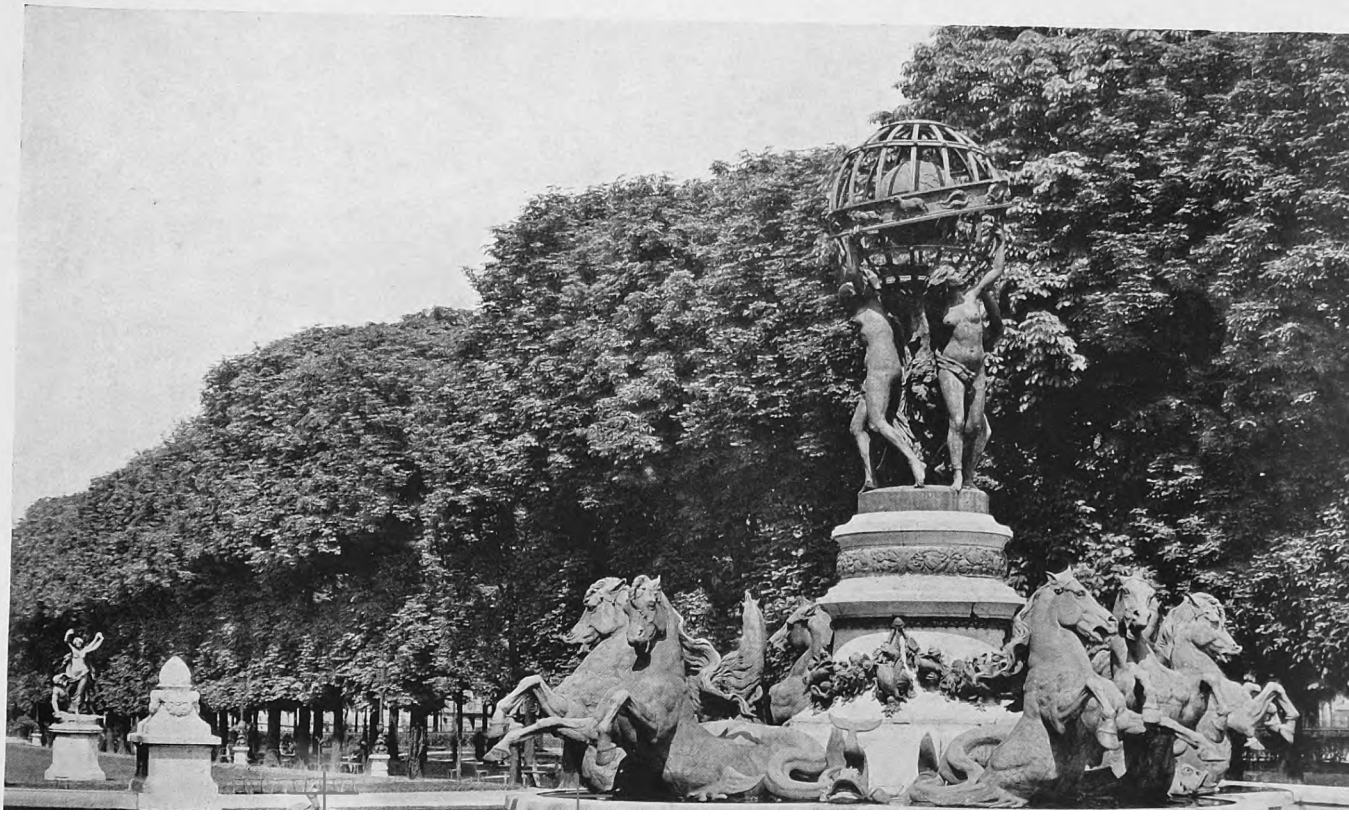



A
MOLIERE
NE·A·PARIS
LE·XV·JANVIER·MDCXXII
MORT·A·PARIS
LE·XVII·FEVRIER·MDCLXXIII
SOUSCRIPTION·NATIONALE



FONTAINE LOUVOIS.

Visconti, Architect. Klagmann, Sculptor.



fountain, the Fontaine du Marché St. Germain, which had been placed there in 1812, was removed.

In 1840 was erected the Fontaine Cuvier (see illustration below), at the angle of the Rue Cuvier and the Rue Linné. It is, of course, in memory of the great French naturalist, a female figure seated on a lion, by Feuchères, and surrounded by divers animals, typifying Natural History. Alphonse Vigoureux was the architect.

To the 'forties of the last century belong also the fountains of the Place de la Concorde, by Hittorff, which, however, having been described and illustrated in the article on that great Place which was published in THE ARCHITECTURAL REVIEW for September last, need receive only passing mention here.

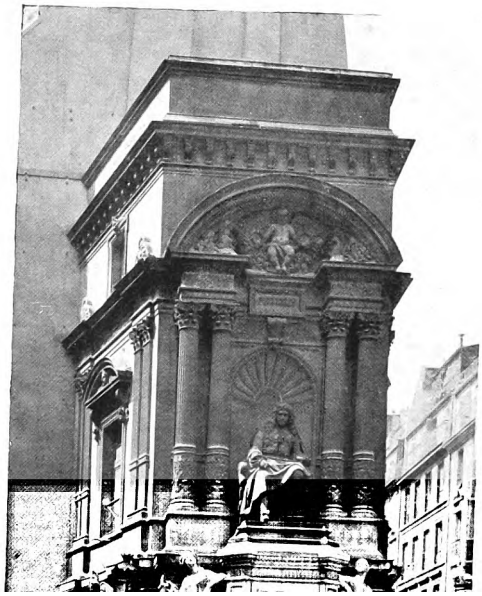


FONTAINE DE MÉDICIS, IN THE LUXEMBOURG GARDENS.

The remaining fountains of note in Paris are associated with the name of Davioud, who, as architect to Napoleon III, carried out many important works in the French capital. Chief among them is that fine conception, the Fontaine St. Michel (Plate V). The architect would seem in this to have been inspired by the Molière Fountain, but his treatment is on far larger lines, and bears the stamp of his own individuality. The principal *motif* comprises a bronze group of St. Michael and the Dragon, by Duret, set on a rock within a high niche, from which a cascade falls into tiers of basins, while griffins on either side spout forth jets. Columns of red marble bearing bronze statues of Prudence (by Barré), Stren Guillaume), Justic and Temperance (b the central featur a very original an mental treatment.

Davioud was al of the Fontaine de in the Luxembour Plate VII), with it horses and tortois and its well-known ture by Carpeaux, female figures of America, and Africa armillary sphere: a also the delightful p in the Place du Th (see page 38), ere the two fountains i la Madeleine; the fountains in front of which building, of v was the architect, nent relic of the 187 and the fountain wh ornaments the Place Dumesnil, but which forn the Place du Château d'Eau—since 1879 known de la République, and now embellished with th monument of that name. Finally it may be m under Davioud the Fontaine de Médicis, erec from designs by Solomon de Brosse, was r the Luxembourg Gardens, when a central group o surprising Acis and Galatea was added, and ano the Fontaine de Léda, erected at the back structure.







GRINLING GIBBONS.

By J. M. W. HALLEY, F.R.I.B.A.

With Plate VIII.

WITH the passing of the mediæval world the veil of anonymity which was wont to hang over the artist was raised; he was no longer to be allowed to work in the dark, he had become a personage—in some cases indeed he was considered the equal of and was courted by kings, emperors, and popes—and as such was not suffered to be nameless any more. As a collective expression Art was to exist no longer; in its manifold manifestations, henceforward, it was to be an individual thing, so much so that to-day when we hold exhibitions of the Arts and Crafts, the most insignificant work is stamped, if not by personality, at least by the author's name.

It was assumed by the late Victorian writers on Art that the practice of the crafts failed with the passing of the mediæval spirit, yet it cannot be imagined that any more consummate craftsman than Grinling Gibbons ever undercut a piece of wood, teasing it into the lovely shape of bird or flower, whilst simulating the airy lightness and fragility of Nature herself. Grinling Gibbons was the finest craftsman of his time, but the least of those who worked in the late seventeenth and early eighteenth centuries were no mean artists. The reputations of men like Caius Cibber, Jonathan Maine, and Francis Bird suffer from their juxtaposition with Gibbons, but there are surely niches in the temple of fame for them all.

Mr. H. Avray Tipping, in his recent book,* writes that "Grinling Gibbons's name is a household word, being perhaps more generally known than any other in the sphere of the Decorative Arts in England. It has been and still is applied not only to his authentic work, but to much else which only distantly resembles it."

This is inevitable; indeed, it is only the logical conclusion to the individual view of Art, that the greater should contain the less. Thus Leonardo and Michelangelo dominate the activities of their ages, just as Cellini and Bernini do theirs. In other words the work of particular epochs is lumped together and made to appear the production of one man, however much it seems beyond the scope of any life. So Grinling Gibbons, in his more limited sphere, is made the author of all the carved woodwork of his time.

Mr. Tipping has been at considerable pains to try to determine the vexed question of Gibbons's nationality. He quotes as follows from one of Vertue's notebooks under date of 1721, written within a few months of the craftsman's death:—"Mr. Grinlin Gibbons, Carver, born in Holland of English Parents, came into England about 15 years of age—went into Yorkshire when he was first employed, and afterwards came to London and settled with his Family at Detford and followed ship carving. About that time the play house in Dorsett garden call[d] the Duke's house being abuilding Mr Betterton finding him an ingenious man imploy[d] him to Carve for him the Ornaments and decorations of that house particularly the Capitals, cornishes and Eagles, with which Sr Peter Lilly was well pleased and inquiring after the artist that perform[d] them. Mr Gibbons by his means was recommended to King Charles 2nd who then had ordered the beautifying the Palace of Windsor in which work he was employ[d] and first did one great chimneypiece of carving in wood which is remaining there representing a festoon of many fishes, shells and other ornaments with which the King being well satisfyed appointed him to be his Master Carver."

The foundation of the Stadthuis at Amsterdam was laid in 1648 to commemorate the Peace of Westphalia, and in this year and in that city Grinling Gibbons was born. It would be very satisfactory to be able to prove that his parentage was English—that he was a son of Simon Gibbons, a master carpenter under Inigo Jones, and that he was related to Orlando Gibbons, the composer. We must content ourselves, however, with Horace Walpole, that "as a citizen of nature, it is indifferent where she produced him."

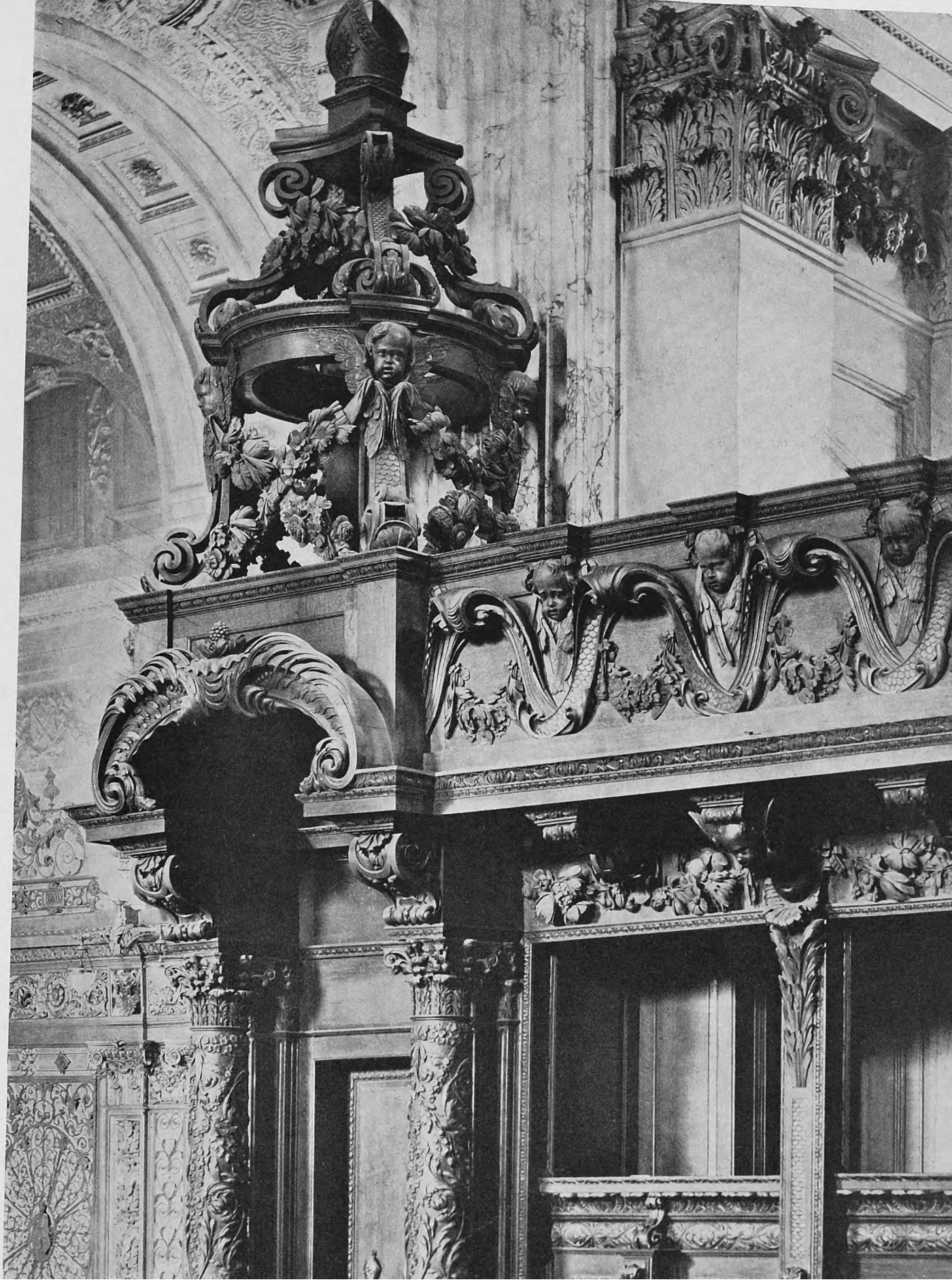
On his first coming from Holland, Grinling Gibbons was employed in York by Mr. Etty, sen., the architect. It would make a curious coincidence if this Mr. Etty could be identified with the "John Etty, Surveyr of York," mentioned in the accounts for the rebuilding of St. Paul's, who was paid "ffor charges laid out for freight of the Yorkshire Timber to Hull for posting and sawing thereof and looking after ye same, 070*£*. 17.*s* 09*d*." This timber was presented to the Cathedral by the Duke of Newcastle in 1694.

Much is conjecture, however, with regard to the beginning of Grinling Gibbons, and we only approach certainty when we reach the reliable authority of Evelyn. In his diary, under the date of January 18th, 1671, he writes:—"This day I first acquainted his Ma[ty] with that incomparable young man Gibbon, whom I have lately met with in an obscure place by meere accident as I was walking neere a solitary thatched house, in a field in our parish, neere Says Court. I found him shut in; but looking in at the window I perceiv'd him carving that large cartoon or crucifix of Tintoret, a copy of which I had myselfe brought from Venice, where the original painting remains. I asked if I might enter; he open'd the door civilly to me, and I saw him about such a work as for ye curiosity of handling, drawing and studious exactnesse, I never had before seene in all my travells. I questioned him why he worked in such an obscure and lonesome place; he told me it was that he might apply himselfe to his profession without interruption, and wondered not a little how I had found him out. I asked if he was unwilling to be made knowne to some greate man, for that I believed it might turn to his profit; he answer'd he was yet but a beginner, but would not be sorry to sell off that piece: on demanding the price he said £100. In good earnest the very frame was worth the money, there being nothing in nature so tender and delicate as the flowers and festoones about it, and yet the worke was very strong: in the piece was more than 100 men, etc. I found he was likewise musical and very civil, sober, and discreete in his discourse. There was onely an old woman in the house. So desiring leave to visite him sometimes, I went away."

From this fortuitous meeting came introductions to Hugh May and Wren, and subsequent employment by both of them. Hugh May had been appointed Paymaster to the King's Works in 1660, and was at this time also Controller to the Works at Windsor, where desultory repairs were going on as early as 1670.

Grinling Gibbons, however, does not appear on the scene till the end of 1677, when he is mentioned with Henry Phillips as "Carvers for severall sorts of Carved Workes by them performed upon the Chimeye-peeces, Pedestalls, and picture

* "Grinling Gibbons and the Woodwork of His Age, 1648-1720." By H. Avray Tipping, M.A., F.S.A. "Country Life" series. Price 25*s*. net.



fframes of the Kings Greate and little Bed Chambers and Presence." Henry Phillips died soon after this date, and after that Gibbons's name figures alone. He executed a considerable amount of work at Windsor, working there till 1682. Celia Fiennes saw this work in the reign of William III., and made a note of it in her diary, that it had "the most Exactest Workmanship in ye wood Carving, which is the pattern and masterpiece of all such work, both in ffigures, fruitages, beasts, birds, fflowers, all sorts soe thin ye wood, and all white natural wood without varnish." Celia Fiennes, as a diarist, noted many things that escaped her contemporaries, but her estimate of Grinling Gibbons was probably the popular one.

Cassiobury was finished before April 18th, 1680, when Evelyn noted in his diary that "On the earnest invitation of the Earle of Essex I went to his house at Casioberie in Hartfordshire. . . . The house is new, a plaine fabric, built by my friend Mr. Hugh May. There are divers faire and good roomes, and excellent carving by Gibbons, especially the chimneypiece of ye library."

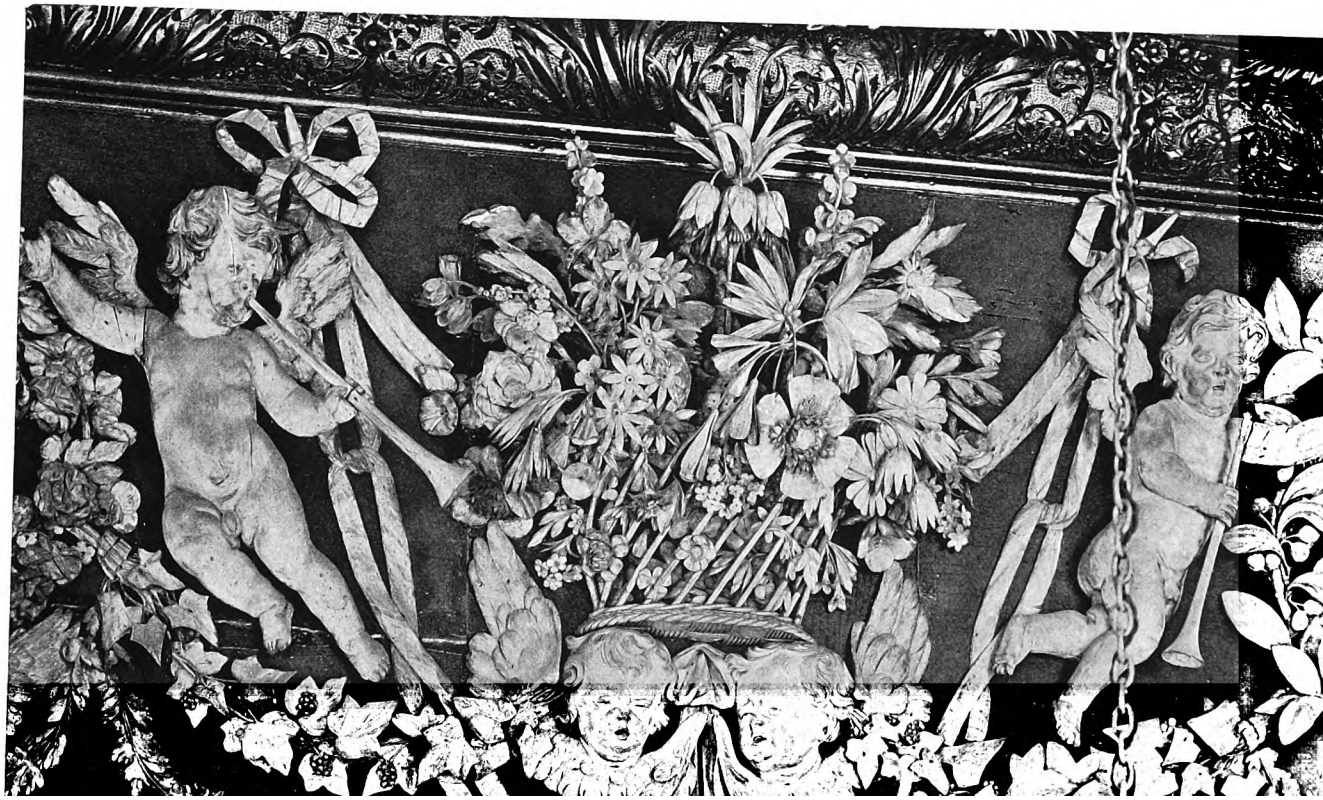
Many other country houses were decorated by Gibbons before he was called on to undertake his great work under Wren—Petworth, Belton, Holme Lacey, chief among them. It is not until 1694 that his name appears at St. Paul's. In June of this year he received £128 "ffor carving the severall ornam^{ts} of 4 spandrills in the Leggs of the great Dome at 32£ each spandrill." By September of the same year he had carved eight festoons at the east end of the cathedral, and by November he had finished eleven more. The entry in the accounts dealing with the rebuilding, which are preserved at St. Paul's, is as follows:—"ffestoones and other ornaments, under the Outside Windows at ye east end at 13£ a peece."

All the stone carving done by Grinling Gib by the end of the year, when he charged for s at the same price.

It is obvious from these details that only of the stone carving was done by Grinling Gi important works, such as the pediments Caius Cibber, a Dane and father of the Colley Cibber, and Francis Bird, who ha father of English sculpture. Jonathan M carver, both in stone and wood. But in addi the masons themselves executed a considera the carving. In their accounts, at any innumerable items of carving, for capitals, o that if they did not actually carve it they for its execution. By this time—the end of century—the "Marblers" were absorbed by Masons, and there appears to have been very between the two trades. Some of the mas have been "Carvers," so that my contention at St. Paul's wrought much of the carving—is

Two years passed (1695 and 1696) before give any notice of the wood-carving in for beauty and abundance is Gibbons's mast admirable record of it is presented in the issued by Tiranti.*) Parts of the carving, in qualities for which this great craftsman is justl exact imitations of natural forms cut in lime-w and delicate in execution that they seem to moving of the air, yet so cunningly are they

* "Grinling Gibbons and his Compeers." Portfolio & Co., 13 Maple Street, Tottenham Court Road, W. Price



are strong as wires. Not only in lime but in oak also is the carving done, the whole so blended and harmonised by age that they appear to be of one wood, differentiated only by the amount of undercutting. It should be noted that the carving in lime at St. Paul's has never been touched by paint or varnish, but left, as Celia Fiennes noted at Windsor, "all white natural wood without varnish."

Certain preliminary works had to be done before the choir was ready for Gibbons. Models had to be made from Wren's designs before even the joiners could begin. In July 1696 Roger Davis and Hugh Webb charged £30 12*s*. "ffor days work in making Modells and Patterns for severall partes of the Joyners work in the Choire from Ladyday 1695 to Ladyday 1696," and John Smallwell for similar work charged £18 11*s*. 9*d*. More elaborate models were supplied by Charles Hopson, who charged "ffor time spent and stuffe used in making a Modell for ye seats in ye Choire, a Modell for ye Alter, a Modell for ye Organ-Case, a Modell for ye Organ Bellows, a Modell for ye Dean's seat, a Modell for ye Choire Organ-case, . . . and glewing of Boards for Mr. Gibbons to draw on, and framing ye Deale ffronts of the Parrapet to fasten ye Wainscot to."

A further entry gives further details of the procedure of this very much subdivided work. It reads as follows:—"To the said Charles Hopson for time spent and stuffe used in preparing the Wainscot for ye eight great Figures for ye top of ye Organ Case, and the six Boys and two Crownes and a Miter, and preparing the Lime tree for ye Carving in and about ye Choire vizt, 77£. 13*s*. 06*d*."



SWAG ON LEFT SIDE OF ALTAR IN ST. JAMES'S CHURCH, PICCADILLY, LONDON.

From "Grinling Gibbons and the Woodwork of his Age."

In one of the accounts there is a charge "ffor 2154 foot of right wainscot for the Carver being all reduced to 2 inches thick at 22 pence p. foot, with glewing, fitting and pinning, 197£. 09*s*. 00*d*." Mr. Tipping asks what was "right" wainscot? "Right" wainscot was English oak. I have mentioned the present of oak trees made by the Duke of Newcastle to the church. The "Accounts" also speak of journeys made by Richard Jennings, the master-carpenter, into Kent to mark oak trees. In August 1696, Grinling Gibbons received "ffor Carvers work done in the Choire vizt, in the inside of the choire, 1432£. 05*s*. 8½*d*." and in the following year a further £1,561 4*s*. 6*d*.

These "Accounts" are made out in such great detail that it is possible to identify most of the carving. The first Account deals with the more architectural part of it, as "ffor the Balloxion molding round the Pannills on the Prebends Benches, girth 3 inches 2 members enricht cont: 610 foot 8 inches at 2*s*. 6*d*. p foot, 76£. 06*s*. 08*d*.; ffor the Grotesk enrichment round the windows or Openings in the Womans Gallary, girth 4 inches, containing 931½ foot at 4*s*. 3*d*. p foot, 197£. 18*s*. 10½*d*."

The later Account is more interesting, as it gives details of, among other things, "Carving done about the Bishop's Throne vizt 2 Collums enricht, each 7 foot long, girth 2 foot 9 inches ½; 2 round Capitalls and 2 pillaster Capitalls containing 5 faces; 3 Cartoozes 12 inches by 11 inches; carving ye palme in ye front and for ye Ornament of Head containing 8 scrowles with Cherrubs heads ffestoones of Miter and finding wood, 90£ 00s. 00*d*."

The illustration from Tiranti's portfolio reproduced on Plate VIII shows the "Collums enricht" and "ye palme in ye front." The work lacks perhaps the extraordinary technical quality of carving such as can be seen at Petworth, but it is more architectural and perhaps more beautiful. And without that ultimate technical excellence there is still much to wonder at as the eye wanders among the delicate shapes of garlands and flowers and children hung up in the dim old woodwork of St. Paul's. While it is a perpetual joy to contemplate the aerial lightness and grace of these festoons and amorini, we should not be blinded to the obvious merits of Gibbons's contemporaries. If they are lacking in the lightness of execution, in the daintiness of their imagination, they had a fine idea of values, and

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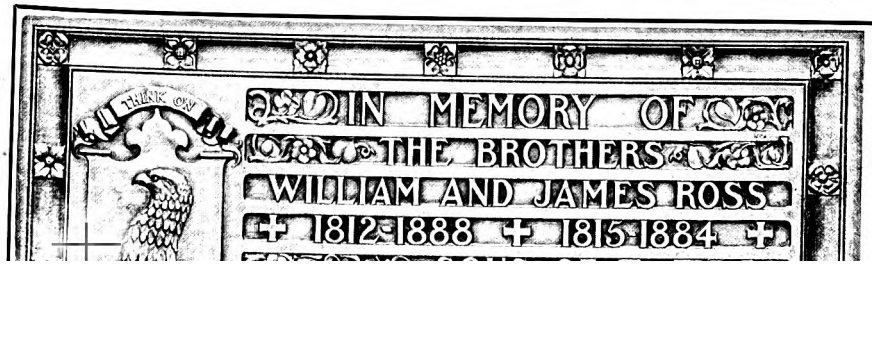
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gave to their work its proper weight or relation to the architecture it was to beautify.

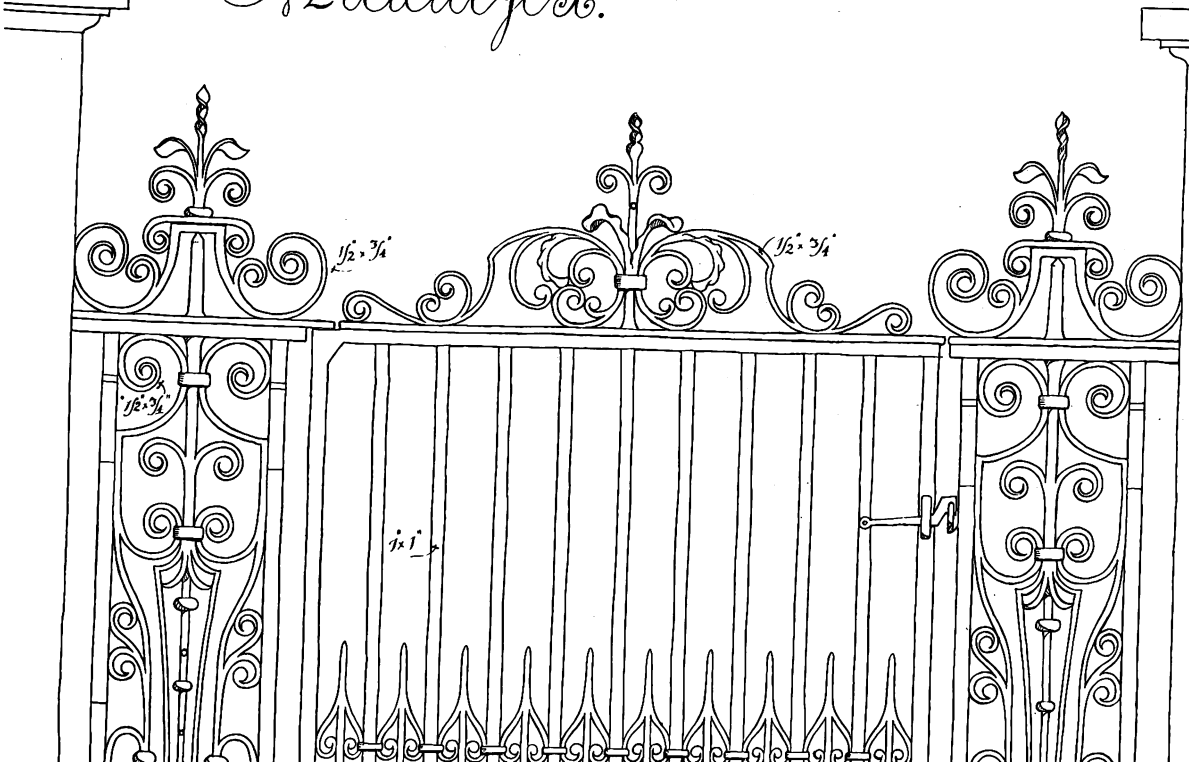
The volume published by "Country Life" on "Grinling Gibbons and the Woodwork of his Age" is excellent, not only for the fine and discriminating photographs, but perhaps more for its scholarship. Mr. Tipping has succeeded in making architectural writing fascinating. His scholarship is no dry-as-dust business, but something eminently human, and in his pages a whole pageant of figures known and unknown go about their concerns, touching here and there on architecture and Grinling Gibbons, and thus giving continuity to the author's story. To produce his book Mr Tipping has undertaken labours of research quite beyond the scope of the architect, and the facts he has unearthed will be the more welcome on that account. Tiranti's portfolio does not pretend to literary or critical pretensions beyond the critical faculty exercised in the selection of the plates, which are comprehensive. The portfolio indeed presents an extremely fine record of the work at St. Paul's, and includes also a number of plates showing the carvings in St. James's Church, Piccadilly. These are all from photographs, most of them reproduced about 12 in. by 10 in. in collotype. The detail of the carving is rendered in an astonishing manner, so that one may study the minutest parts, and it is in this respect especially that the portfolio is so excellent. Altogether there are sixty plates, which should prove a valuable addition to the architect's library.

THE PRACTICAL EXEMP
ARCHITECTURE.—LXX

THE ironwork of the eighteenth century, lik
feature of the architecture and craftsmanship
has received more than a fair share of adverse
particularly in connection with those exampl
architects. Admittedly, some of these latter
perception of the essential qualities of smith-w
an unsympathetic rendering, but throughout th
eighteenth century the high level of true craftsm
characterised the work of Tijou, and those of hi
ample appreciation, and the bulk of the ironwo
during the reigns of the Georges emulates its
many a town and village there is evidence of th
of gates and railings and balconies, and the li
churchyard at Whitchurch, Middlesex, here il
particularly pleasant example. In its diminut
quite an elaborate piece of craftsmanship, the sid
filled with scroll-work, and a rich cresting extend
top. Every part is well beaten, and there are p
ment, like the gradual reduction of the thickness
as the eye is approached, that are absent in
ironwork. The main bars of the gate are 1 i
scrolls being wrought in $\frac{3}{4}$ in. by $\frac{1}{2}$ in. material
set between a pair of brick pillars, now plastered.

GATE IN WHITCHURCH CHYA

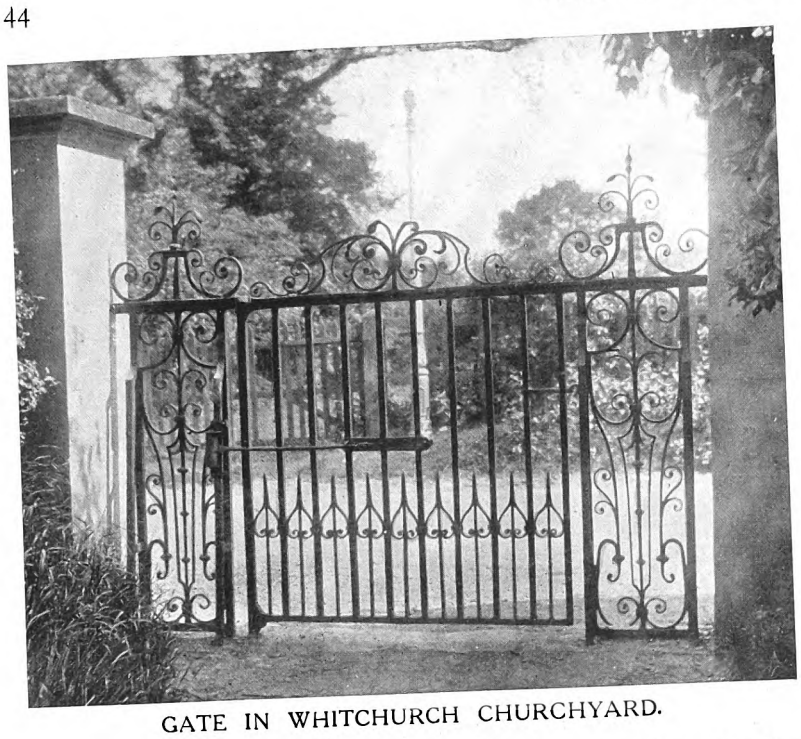
Middlesex.



Stone Cappin

These piers of b
have been plastere

Side Elevatio
showing stay.



GATE IN WHITCHURCH CHURCHYARD.

It is opportune here to mention that a new series of "The Practical Exemplar," the fifth, has just been published. It comprises 112 plates, with eight pages of descriptive letterpress, the whole enclosed in a portfolio. The subjects illustrated include arcades, archways, cornices, doorways, ecclesiastical woodwork, exteriors, furniture, interior domestic woodwork, ironwork, market halls and crosses, rood lofts, screens, sedilia, staircases, tombs, wall monuments, and windows. Among the most interesting series of plates are those of the fine cube-room at Sudbrook Park by James Gibbs; woodwork of the room from No. 3 Clifford's Inn, now preserved in South Kensington Museum; the terrace stairs at Donibristle House, Fifeshire—a fine example of ironwork dating from the end of the seventeenth century; the celebrated staircase in Cromwell House, with its newel-tops representing soldiers of the "Model Army"; a beautiful fourteenth-century window in Leominster Church; panelling in the Board Room of the New River Company's Offices, Clerkenwell; St. Dunstan's Chapel in St. Paul's, where the sturdy woodwork and rich carving are alike interesting; the market cross at Castle Coombe, Wiltshire; and some tables of Flemish and Stuart character in Browne's Hospital at Stamford.

The price of this new series is 15*s*., post free inland. Messrs. Technical Journals, Ltd., 27–29 Tothill Street, Westminster, are the publishers.

A SIXTEENTH-CENTURY GRILLE.

THERE has been restored to its proper place in Westminster Abbey the wrought-iron grille, of sixteenth-century workmanship, which originally surrounded the tomb of Lady Margaret Beaufort (afterwards Countess of Richmond), mother of Henry VII, and grandmother of Henry VIII, after it had been missing for nearly a hundred years.

The tomb of the Countess—which stands at the east end of the north aisle of Henry VII's chapel—is one of the most beautiful in the Abbey. It is the work of the famous Florentine artist, Pietro Torrigiano, and his English assistants, and the effigy is generally considered to be a remarkable achievement of monumental sculpture; and of the hands, lean and wrinkled, but beautiful in shape and pose, it has been said that no such pair of hands was ever elsewhere sculptured.

The grille, 9 ft. long and 4 ft. 11 in. wide, is in a remarkable state of preservation. At each angle and in the centre of the long sides is a rectangular pillar with applied Gothic moulding, the upper part twisted and surmounted by a finial on which devolves a flag, originally painted. The sides are composed of vertical bars of lozenge section, supporting a horizontal band, with edges of cable moulding formerly ornamented with small appliqués. From the upper edge rise fleurs-de-lys alternated with pike-heads.

The story of the loss and reinstalment of the grille is interesting. It was discarded, with other works of art, by Wyatt in his restoration of the Abbey, completed in 1822, and was sold for about £100. It remained in the family of the purchaser till quite recently, when it was bought by Messrs. Harding, of St. James's Square. From them it was purchased by the National Art Collections Fund (the head of the firm contributing generously to the purchase price) for restoration to its original position. The identification is beyond question, the traditional attribution being strikingly confirmed. The Countess, who was a great patron of learning, founded, among other institutions, St. John's College, Cambridge, and the records of that college contain the specifications, dated 1512, for the design and construction of the grille. This specification agrees in every particular with the grille, which is further identified by the illustration of the tomb and the grille in Ackermann's "History of the Abbey Church of St. Peter's, Westminster," published in 1812.

The Dean and Chapter, satisfied by the report of Professor Lethaby, Surveyor to the Abbey, as to its identity, welcomed the offer of the National Art Collections Fund, and the grille is now open to public inspection, in practically the same condition as when it was first erected in the sixteenth century. —From *The Times*.

THE ROOF OF WESTMINSTER HALL.

THE work of restoring and strengthening the roof of Westminster Hall by means principally of steel trusses will be begun very shortly. For the past six months the Office of Works has been considering the problem of building a scaffold to carry the trusses. It will be remembered that the thorough and systematic examination of the roof from a pole scaffold in 1913 revealed a serious condition of decay and grave structural instability, due mainly to the ravages of the larva of a beetle—*Xestobium tessellatum*. The recommendation of Mr. Frank Baines, M.V.O., one of the principal architects to the Office of Works, that the roof should be reinforced rather than renewed, was accepted by Lord Beauchamp, the First Commissioner of Works, after having been submitted by him to the Ancient Monuments Board. Mr. Baines's scheme is the construction of a complete steel truss for the roof, so that the existing timbers may be preserved as they stand, or patched and repaired with modern oak where they are decayed. The beauty of the ancient roof will be preserved unimpaired by the method of treatment proposed, the risk of collapse will be removed, and the decay of old timbers will, it is hoped, be arrested.

The stone slabs of the floor of the Hall are being taken up, and a timber rail base laid down for carrying the tremendous weight of the steel scaffolding, which will amount to 180 tons, apart from the superimposed load of the trusses. At the south end the steel stage has been raised almost to the full height of the hall, and the great apparatus for supporting the enormous trusses is in position. Another section of the work now in progress is the erection of a false temporary roof over the existing slate roof outside the Hall, as all the slates will have to be stripped off.



Plate I. March 1915.

"VICTORY." BY JEAN GOUJON.

MEMORIALS OF WAR.—II. RENAISSANCE.

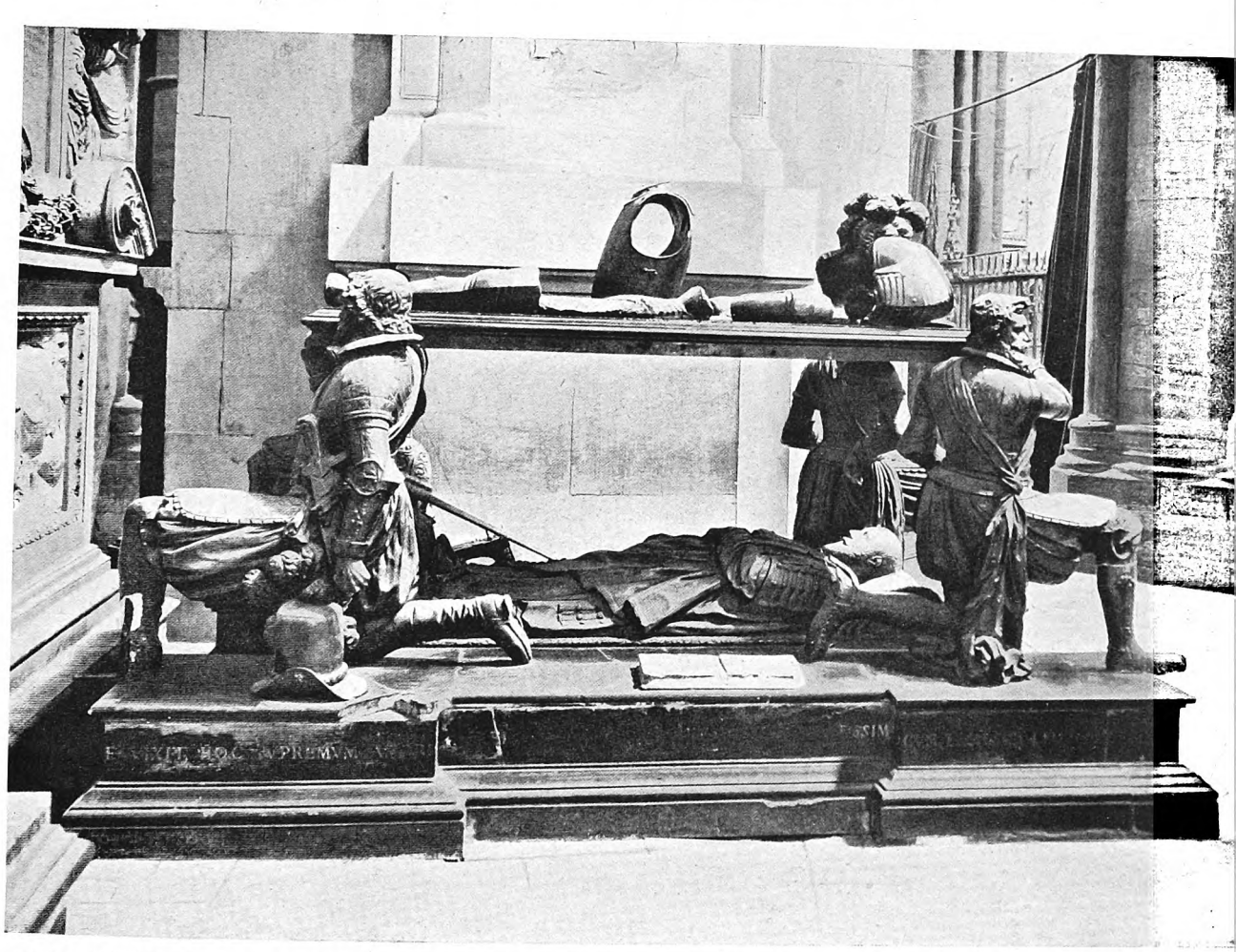
(*Continued from* p. 30, No. 219.)

FOR convenience in bringing the present survey within the limits of possible compass, the term "Renaissance" has been taken to embrace the work of four centuries, from the beginning of the fifteenth to the end of the eighteenth. Throughout this long period wars succeeded wars, and the fate of nations was determined by great conflicts on land and sea; but memorials of these are few in number and importance, as compared with the lavish displays of the Roman Empire. There are, however, several notable exceptions, and it is with these we are now concerned.

Of the Crusades there is nothing in the nature of a war memorial, for those recumbent effigies of knights in mail who

and crest and body-armour. Hare relates how th one day found Roubiliac wrapt in contemplatio figures. "Hush! he vill speak presently," sai deprecating an interruption; a story which, w not, serves as a tribute to the art of the Elizabet fashioned the figures.

But it is to the Renaissance in Italy that we a revival of the true memorial of war. Nevert amples are few, for the Church was the princip architects, painters, and sculptors were called memorate the attainments of popes and cardina the deeds of warriors.



MONUMENT TO SIR FRANCIS VERE IN CHAPEL OF ST. JOHN THE EVANGELIST, WESTMINSTER ABBEY

fought in the battles of Cross against Crescent were essentially private funeral monuments; albeit some others of a similar character, erected at a later date, approximate to memorials of war. Such is the monument in Westminster Abbey to Sir Francis Vere, who was in command of the English troops in the service of the United Provinces of the Netherlands

During the great period of the fifteenth cent however, three equestrian figures of military fashioned by artists whose talents rise in a crescer ness. The first and earliest of these is the m Donatello erected at Padua in 1453 in memory o condottiere Erasmo de Narni called Gattamela

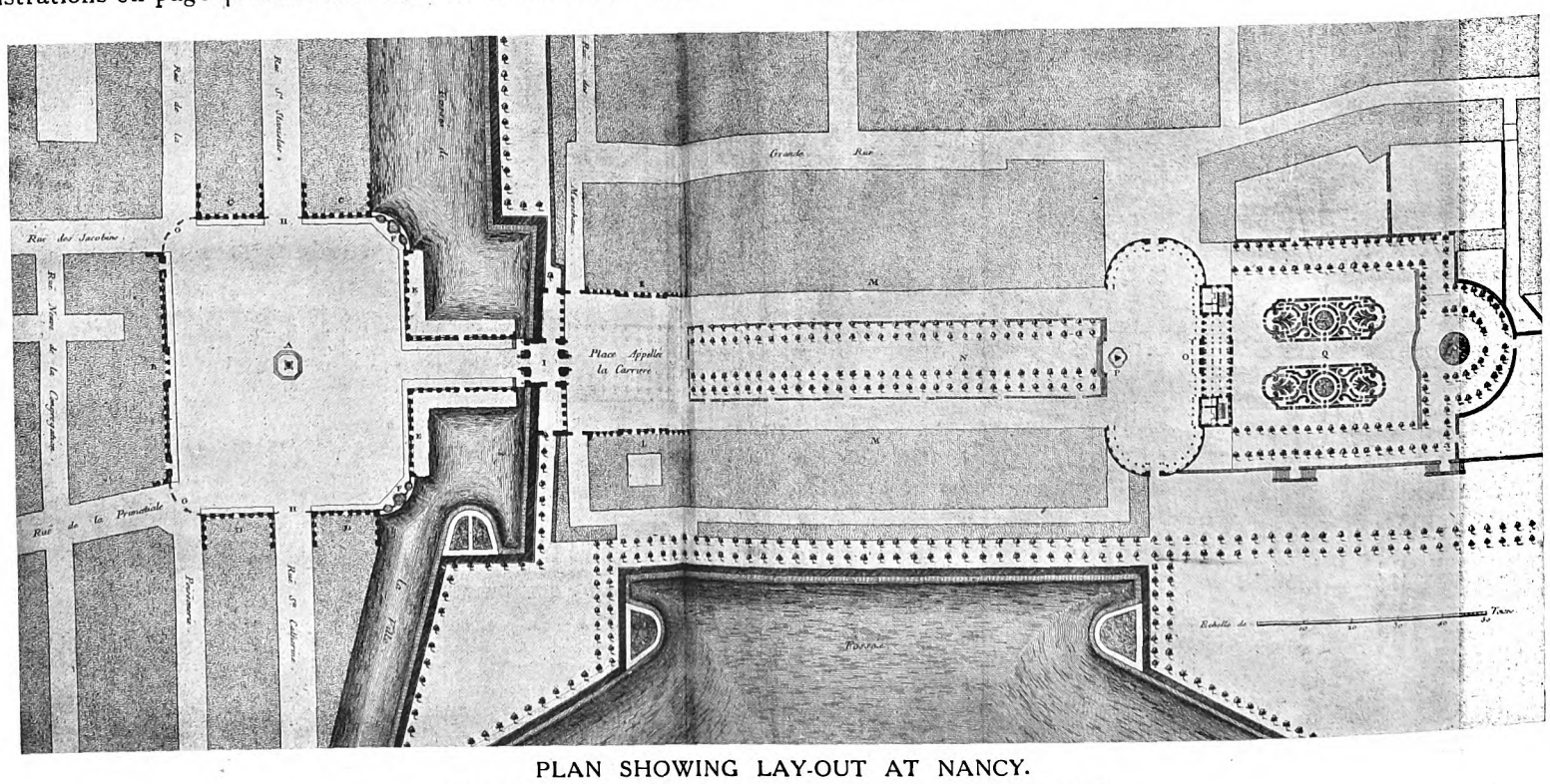


TRIUMPHAL ARCH, NANCY.
Emmanuel Héré de Corny, Architect.

first statue of the kind in bronze which had been attempted since the heydays of the Romans.

The second great memorial of war belonging to the Italian Renaissance is the magnificent monument to General Colleoni in the centre of the Campo Santi Giovanni e Paolo at Venice, where it was unveiled on March 12th, 1496. This statue was modelled by Andrea Verrocchio, a pupil of Donatello, and cast in bronze after his death by Alessandro Leopardi, who also designed the splendid pedestal on which the statue is set (see illustrations on page 48 and Plate II). A considerable controversy centred around this monument. Bartolommeo Colleoni, who entered the service of the Venetian Republic in 1448 after having fought against it, left the State a considerable sum of money for the erection of a statue to his memory. Verrocchio was given the work, but when it transpired that the commission was to be divided he threw up his task and left Venice for Florence. Eventually, however, through persuasion and threat, he took up his task, and at the time of his death, in 1488, the model was complete. Hence the artistic affront on the part of Leopardi, who, on the strength of having reproduced the model in bronze, inscribed his own name as author on the belly-band of the horse—ALEXANDER LEOPARDUS V. F. OPUS. Mr. Symonds, however, in his "Renaissance in Italy," makes a strong claim for Leopardi. He acknowledges that the general conception must be attributed to Verrocchio, "but the breath of life that animates both horse and rider, the richness of detail that enhances the massive grandeur of the group, and the fiery spirit of its style of execution, were due to the Venetian genius of Leopardi. Verrocchio alone produced nothing so magnificent."

Much has been written in appraisement of the Colleoni monument, and as representative of the great esteem in which it is held two extracts are here given. Professor Middleton says: "This is perhaps the noblest equestrian statue in the world, being in some respects superior to the antique bronze of Marcus Aurelius in Rome, and to that of Gattamelata at Padua by Donatello. The horse is designed with wonderful nobility and spirit, and the easy pose of the great General, combining perfect balance with absolute ease and security, is a marvel of sculpturesque ability. Most remarkable skill is shown by the way in which Verrocchio has exaggerated the strongly marked features of the General, so that nothing of its powerful effect is lost by the lofty position of the head." An even finer estimate is given by Professor Baldwin Brown in his volume on "The Fine



PLAN SHOWING LAY-OUT AT NANCY.
From "Monumens érigés en France à la Gloire de Louis XV" (1745).

Arts." This statue, he says, seems to represent the General advancing at the head of his men-at-arms, while watching in vigilance for the moment when he shall give the signal to charge. "The pedestal, so important an element in the monumental effect of statuary, is justly proportioned to the effigy, which is placed upon it so far to the front that there is a sense of forward movement without any hint of insecurity. Man and horse are as one; the embodiment of irresistible force of the enemy. It is known that Leonardo mad models of this, and many detailed drawings, perished; nothing but a few studies of the I remaining of what, bearing in mind the unequ Da Vinci, would probably have been the great statue ever conceived. Francesco Sforza, it n inherited the renown of his father, Sforza Attendo in the service of Naples. (The condottieri were l



EQUESTRIAN STATUE OF GENERAL GATTAMELATA AT PADUA.

Donatello, Sculptor.

than a dead enemy. In consequence, their battles were often as bloodless as they were theatrical, splendidly equipped armies having been known to fight for hours with hardly the loss of a man.)

The Renaissance in France produced nothing in the nature of a memorial of war which can equal the great equestrian monuments in Italy; though in due course the Napoleonic era—outside the scope of the present article—eclipsed anything that had ever been attempted. To its early period, however, belongs a sculptor, Jean Goujon, who has left us some symbolical representations which, though on a small scale, are so excellent as to claim foremost attention. Among these is the panel of "Victory," shown on Plate I. This was set in the midst of the great chimneypiece in the Salle des Gardes of the Château d'Écouen (about twelve miles from Paris), which



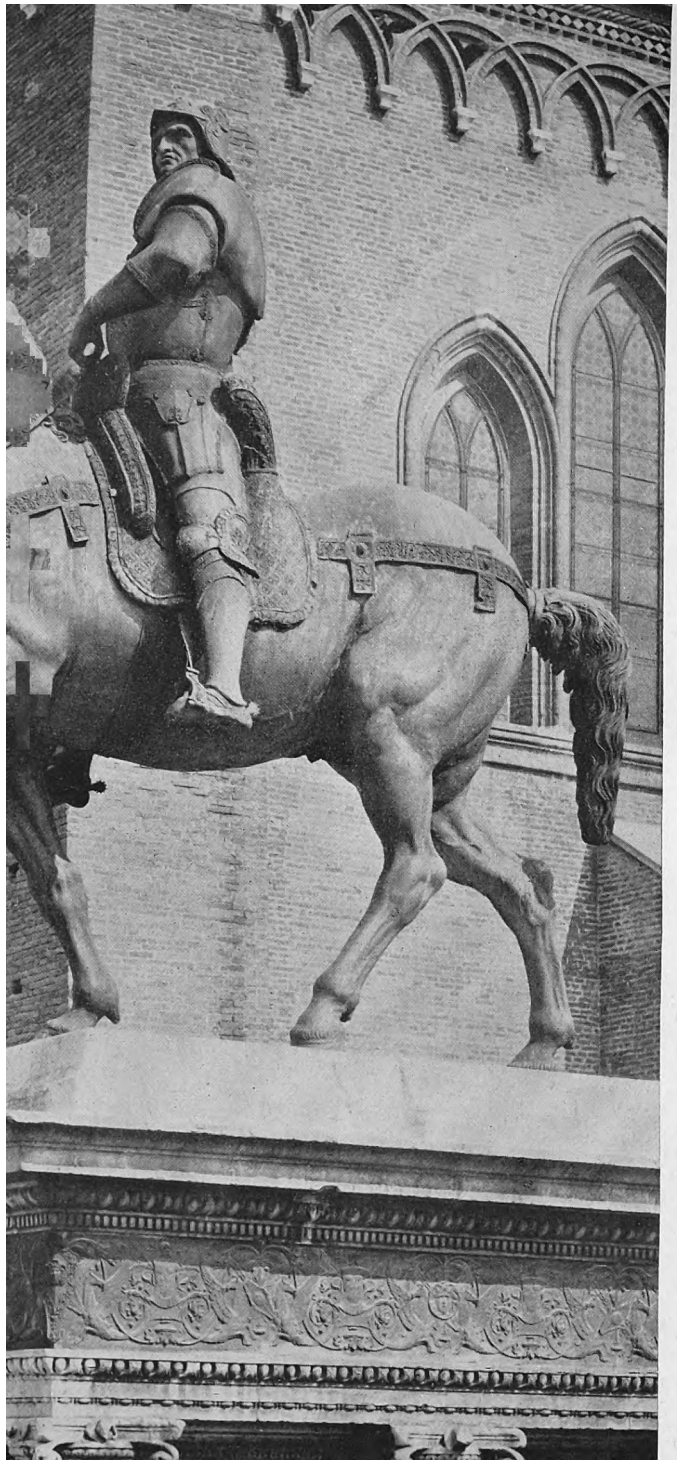
GATTAMELATA MONUMENT, PADUA.

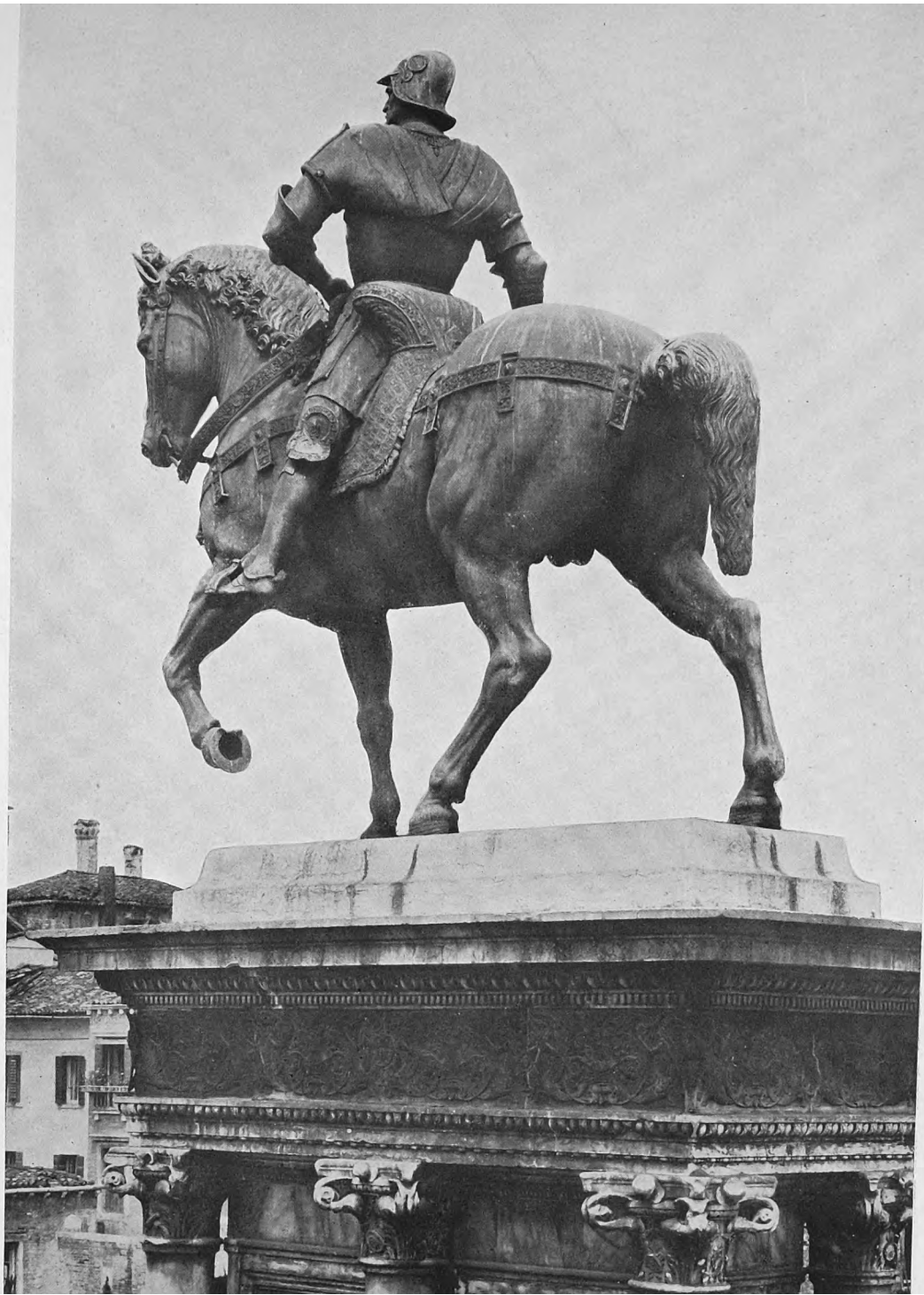


COLLEONI MONUMENT, VENICE.

was built in 1531–1540 for the Connétable Montmorency, whose broadsword is held in the right hand of the figure. No one since the sublime sculptors of Greece has equalled Goujon in the treatment of drapery, and the present example is as fine as anything he ever achieved. In its easy poise, the beautiful flow of its lines, the superb modelling, this "Victory" typifies the ennobling side of war, not its horrors, and in contemplation of it one feels the spirit of sacrifice no less than the hardihood of conflict, the victor's wreath a fitting tribute to noble deeds and great achievements. As Mr. Reginald Lister has said in his monograph on the sculptor, Goujon was graceful rather than heroic, distinguished rather than bold; yet, when needs be, none could attack more vigorously than he, and the unerring touch of his chisel gave to his decoration the sharpness almost of the goldsmith's work. "He possessed pre-eminently the sense of balance and proportion, the inheritance of France from Greece, and he also possessed that essentially Greek perception of the treatment necessitated in relief and sculpture by the elevation at which work was to be viewed. Though his knowledge of anatomy may sometimes be at fault, though he may occasionally fail in the modelling of the human form, yet he will always remain the master who since the Greek days has excelled above all others in the reproduction of feminine grace and distinction in their highest expression. . . ." A further example of this is seen in the illustration of "'Peace' and 'War Disarmed,'" on page 50, which is from a cast of one of the series of sculptures that Goujon executed around the *œils de bœuf* in the courtyard of the Louvre.

But it is to the seventeenth and eighteenth centuries in France that the chief memorials of war belong. The reigns of Louis XIV and Louis XV were characterised by military and naval exploits as well as by civic extravagance and personal glorification and excesses. Spain had been the foremost power in Europe; now France took its place; wars against Spain, Austria, the Netherlands, England, and Italy succeeding one another, bringing victories in their train. To commemmorate the chief of these, and at the same time to set up monuments to their own personal glory, was the especial endeavour of both monarchs. In Paris several triumphal gateways and arches, besides statues forming part of a civic scheme of lay-out on a large scale, were erected in the reign of Louis XIV. The Porte St. Antoine, said to have been built by Henry II as a monument to his glory, was restored in 1671 by François Blondel on the occasion of the Peace of the Pyrenees; and at the same time a triumphal arch was built at the Trône, of which nothing now remains; while in 1673 was erected the Porte St. Denis to commemorate the Conquest of Holland, and in 1674 the Porte St. Martin as a further monument to the King's victories. The Place des Victoires was originally in






FRANCISCO III. LOTHARINGIAE DVCI
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SACRED
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J. HARVEY,
AND J. HUTT,

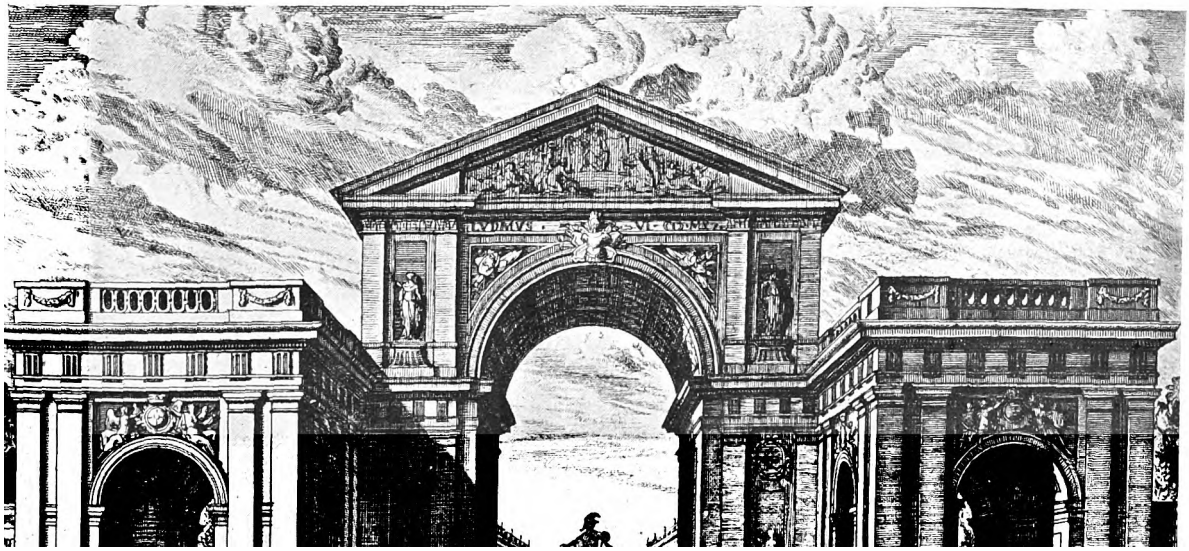
memory of his military achievements, and the adjoining Church of Notre Dame des Victoires commemorated the taking of La Rochelle. The scheme of commemoration was extended, moreover, to the provinces, the general arrangement comprising a statue of the King surrounded by figures emblematical of his achievements in war, with bas-relief panels of particular incidents in the campaigns, such as those at Rennes, Dijon, and Montpelier: one of which shows Louis, "le père et le conducteur des armées, toujours heureux," crushing with his foot the three-headed dog Cerberus, typifying the Triple Alliance of his enemies, while four slaves chained to the pedestal represent the conquered peoples, and four bas-reliefs on the pedestal show the Presence of France acknowledged by Spain, the Passage of the Rhine, the last conquest of the Franche-Comté, and the Peace of Nymwegen (1678).

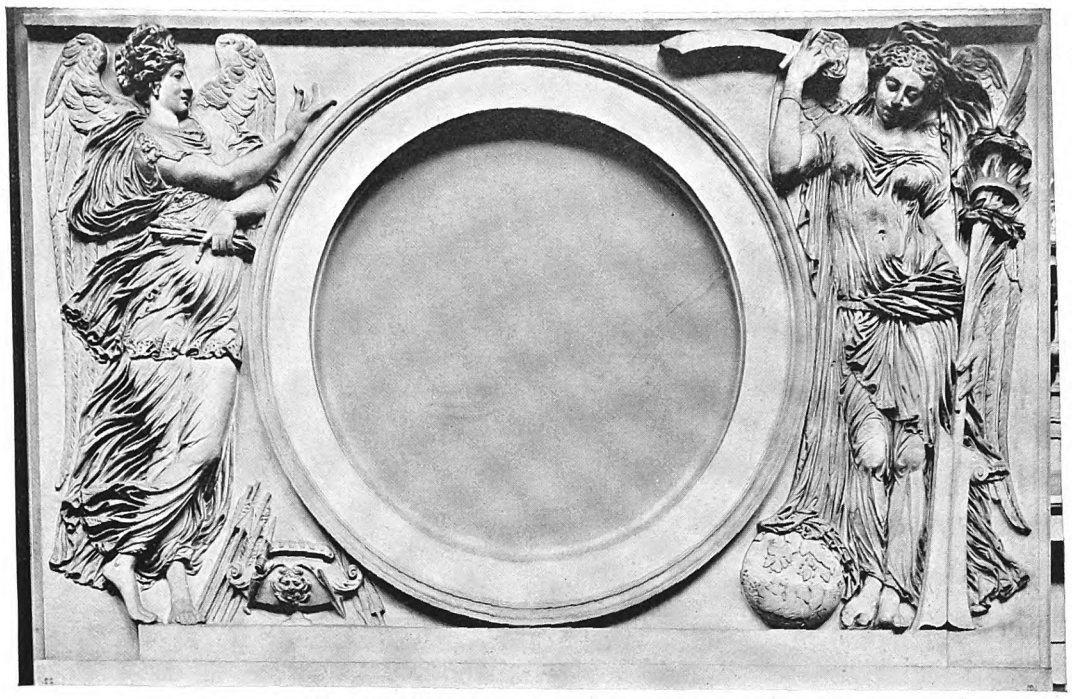
A similar practice was followed by Louis XV. In the capital the great square now known as the Place de la Concorde was laid out, and a statue by Bouchardon set in the midst of it; and numerous monuments were erected in the provinces, the greatest sculptors of the day being engaged upon them, like Lemoine at Bordeaux and Rennes, Sully at Valenciennes, and Guibal at Nancy. At the last-named town was laid out a magnificent scheme of *places* surrounded by classical buildings, as may be seen from the old plan reproduced on page 46. Though minor changes have taken place, this scheme remains intact to this day, and it serves to indicate that a national memorial of importance should not be confined to a monument alone, but should form part of a great civic lay-out. At Nancy there is a large square, surrounded by official buildings, in the midst of which stood originally a statue to Louis XV. From this a wide road leads out through a triumphal arch (celebrating the Peace of Aix-la-Chapelle in 1748, which concluded the War of the Austrian Succession) into a long *place* planted with lime-trees and terminated by the Palais du Gouvernement, in front of which is a monumental fountain, and on either side a semi-circular screen of columns with continuous entablature: the whole designed by Emmanuel Héré de Corny.



GATEWAY TO THE CITADEL, PLYMOUTH (AT
TO WREN).

Architecture in other countries of Europe was greatly influenced by the French examples. To quote
Ward: "Every sovereign down to the pettiest Ge
ling sought to mo
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imitations of Ve
anon, and Marly
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. . . As had b
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Edict of Nantes
Daniel Marot wa





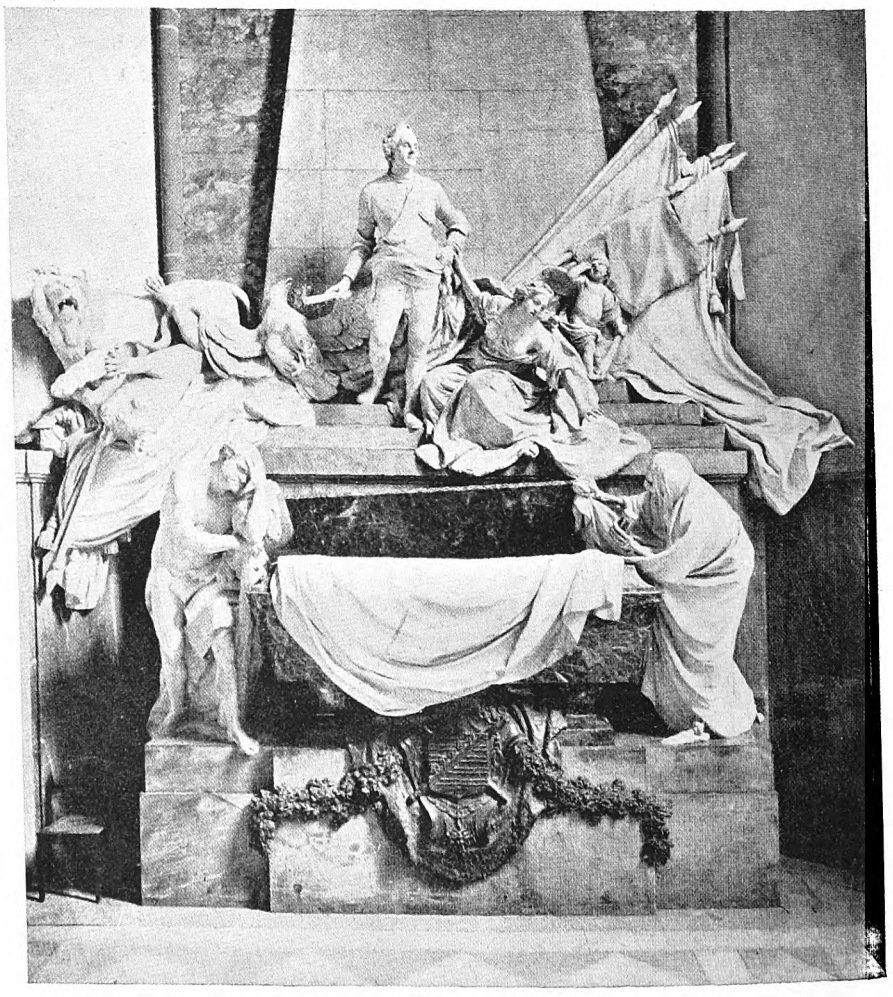
"'PEACE' AND 'WAR DISARMED.'"
By Jean Goujon.
From a Cast in the Victoria and Albert Museum, South Kensington.

influence is the triumphal arch at Florence erected in 1745 in memory of the military achievements of Francis of Lorraine (see Plate III): an arch over-elaborated with sculpture.

In England the Renaissance period, though it witnessed great victories, did not produce monuments worthily commemorating them; Parliament and the nation contenting themselves with giving honoured burial to the great dead in St. Paul's and Westminster Abbey, and raising a monument there. Blenheim was the chief effort, but that cannot be regarded as a monument to Marlborough, more especially as he was left to pay largely for the great house which he never lived to occupy. The wars of Charles II find some small expression in the gateway to the Citadel at Plymouth, erected in 1670, and attributed to Wren (see illustration on page 49); but not until the latter part of the following century was it the custom to erect a national memorial to a military or naval hero, the custom then initiated finding its further development at the time of the Greek Revival in the early years of the nineteenth century, which may be regarded as the starting-point of exterior memorials of war in England.

The eighteenth-century military and naval memorials in St. Paul's and the Abbey follow the French manner of the period, of which no monument is more typical than that to Maréchal Maurice de Saxe in Strasburg Cathedral (illustrated on this page). This monument, by Jean Baptiste Pigalle (1714–1785), is regarded as the finest specimen in Europe of the descriptive and highly allegorical tomb of the eighteenth century. France, personified, tries to keep back the Maréchal from the open tomb, which he faces cheerfully, and to banish Death. Hercules appears as a mourner, while the creatures emblematic of England, Austria, and the United Provinces are seen in terror and flight in the background. It has been said: "Bouchardon was only a talent; Pigalle is a temperament, and one of the most lively, one of the most brilliant of the eighteenth century. As an actual practitioner in marble, no one could teach him anything; he is, like Houdon, a sculptor of the epidermis, a virtuoso of the chisel."

It was these great French artists that were followed by our own sculptors of the eighteenth century. In the Abbey they wrought "an orgy of marble," but on consideration it must be recognised that it is the incongruous setting of the monuments there, not their lack of merit, that is at fault; several of them, indeed, are extremely fine examples of memorials to the dead. Many a soldier and sailor hero here finds commemoration, some of the more ostentatious examples, like those to Captain Cornewall and General Wolfe, having been erected by Parliament. Among the smaller memorials is the national monument to Captains Harvey and Hutt, two naval captains killed in Lord Howe's action against the French off Brest in 1794. This monument (illustrated on Plate IV) is by John Bacon, jun., and though in point of date a few years beyond the period embraced by the present article—having been set up in 1804—it may appropriately be included here; for it displays none of the cold classicalism which characterised the Greek Revival, but possesses a Roman richness and warmth, allied to grace of form and subtlety of execution, by which the attention is at once arrested and the eye charmed. The composition is an extremely pleasing one, the supporting figures being very happily conceived, while the vase bearing a medallion of the profiles of the two gallant captains is a crowning feature of much elegance. R. R. P.



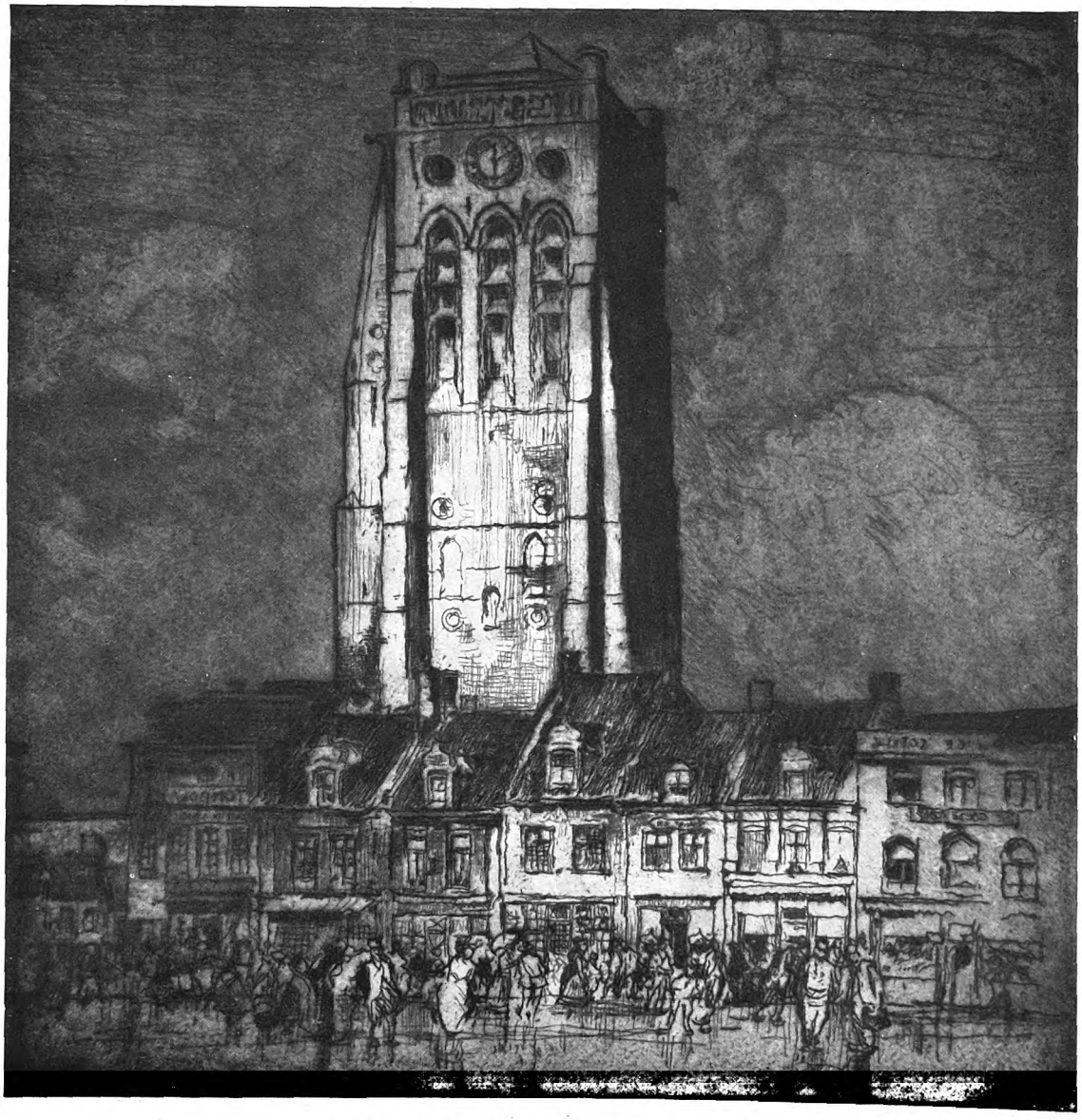
MONUMENT TO MARÉCHAL MAURICE DE SAXE IN STRASBURG CATHEDRAL.
Pigalle, Sculptor.

SOME ETCHINGS OF FURNES AND DIXMUDE E

FRANK BRANGWYN, A.R.A.

READERS of THE ARCHITECTURAL REVIEW will not have forgotten the fine series of Mr. Frank Brangwyn's etchings reproduced in the issue for February 1914. 'he aim of the present series is twofold; firstly, to show ɔme additional examples of the etcher's work; secondly, to resent a further record of buildings that have been destroyed ı the War area, for Furnes and Dixmude have suffered so of what a nation has built up, slowly, through the lo Patiently, generation after generation of men, u bond of nationality, have embodied their ideals against which the tide and invasion of war have h powerless; but now before a more ruthless force th to crumble into dust.

Jacques Callot etched a series of plates ent



CHURCH OF ST. NICHOLAS, FURNES.

was indeed a forerunner of Alinari, purveying mementoes for the curious traveller. It happened that Piranesi was an artist, and gave more than he was ever paid for—a vision that saw to the soul of things and the power to record that vision.

To-day the process is reversed. Few men have been able to combine the two as Méryon did, to draw architecture as accurately and with as much understanding as an architect, and at the same time to imbue it with the tragedy that was enacted in his own spirit. What utter sadness and desolation emanates from the walls of his plate of "The Morgue"!

It is some quality, therefore, extraneous to the thing depicted that gives value to etching. Mr. Muirhead Bone draws architecture as accurately as Méryon, and sometimes with a physiognomy as sinister, but as often with a smiling aspect; but only a small part of his work has value as topography—the greater part is the record of a poet.

The work of Mr. Frank Brangwyn as an etcher has very little relation to the work of other artists, so far as technique is concerned. Sometimes he uses an arrangement which may seem to have been suggested by Rembrandt, but his manner of execution, in its vigour and boldness, is influenced by his own work in painting. In his painting he employs brilliant masses of colour; in his etching brilliant masses of tone. His etched plates are often very large, and are a direct challenge to the dictum of the ubiquitous Whistler that an etching should be of small dimensions. On this point Mr. A. M. Hind says in his book on Modern Etching: "Few would be inclined to agree with Whistler's unqualified condemnation of the large plate, but there are few who would not agree with him 'that the space to be covered should always be in proper relation to the means used for covering it.'" His succeeding proposition, "that in etching the means used and the instrument employed being the finest possible point, the space to be covered should be small in proportion," cannot stand in face of Rembrandt's "Three Crosses," and has quite recently been answered in noble fashion by Mr. Frank Brangwyn, in large plates powerfully etched with a broad imperfect relation to the size of their compositions. (A fine series of these can be seen at the Fine Art Society's galleries in New Bond Street.)

The six etchings by Mr. Brangwyn now reproduced are characteristic of his manner. Their composition is in a way monumental; the attention is not allowed to be dissipated on extraneous details, but is forced to dwell on the principal object. "The Mill, Dixmude" (Plate IX) is a case in point. The building with its great wings is insisted upon till it dominates the plate. In the foreground the swineherd and his pigs are scarcely noticeable at first—they merely form a foundation to the central feature. In many ways this etching is the most interesting of the series, from the bald simplicity of statement and its consequent monumental character.

Two of the plates (Plates V and VII) show views of the Cathedral of St. Walburg at Furnes. The latter, as a composition, is similar to that of St. Nicholas, Dixmude (Plate VI), inasmuch as an opening between houses gives a view of the side of the building; but it is the more interesting etching. It is comparatively small, and is printed in two colours—the cathedral in the background being in a reddish ink, while the remainder is in the usual dark ink. But the contrast in colour is not more striking than the contrast between the Renaissance buildings in the foreground and the unfinished thirteenth-century church in the background. Mr. Patrick Abercrombie in *The Town Planning Review* for January draws attention to the position of St. Walburg in relation to the square. He writes: "The narrow entrance from the square to the transept of the church and the garden, which still exists where the nave should be, are . . . charming features connected with the square," and he recalls the theory, so strenuously advocated by the late M. Buls, that mediæval buildings should be seen in close conjunction with others.

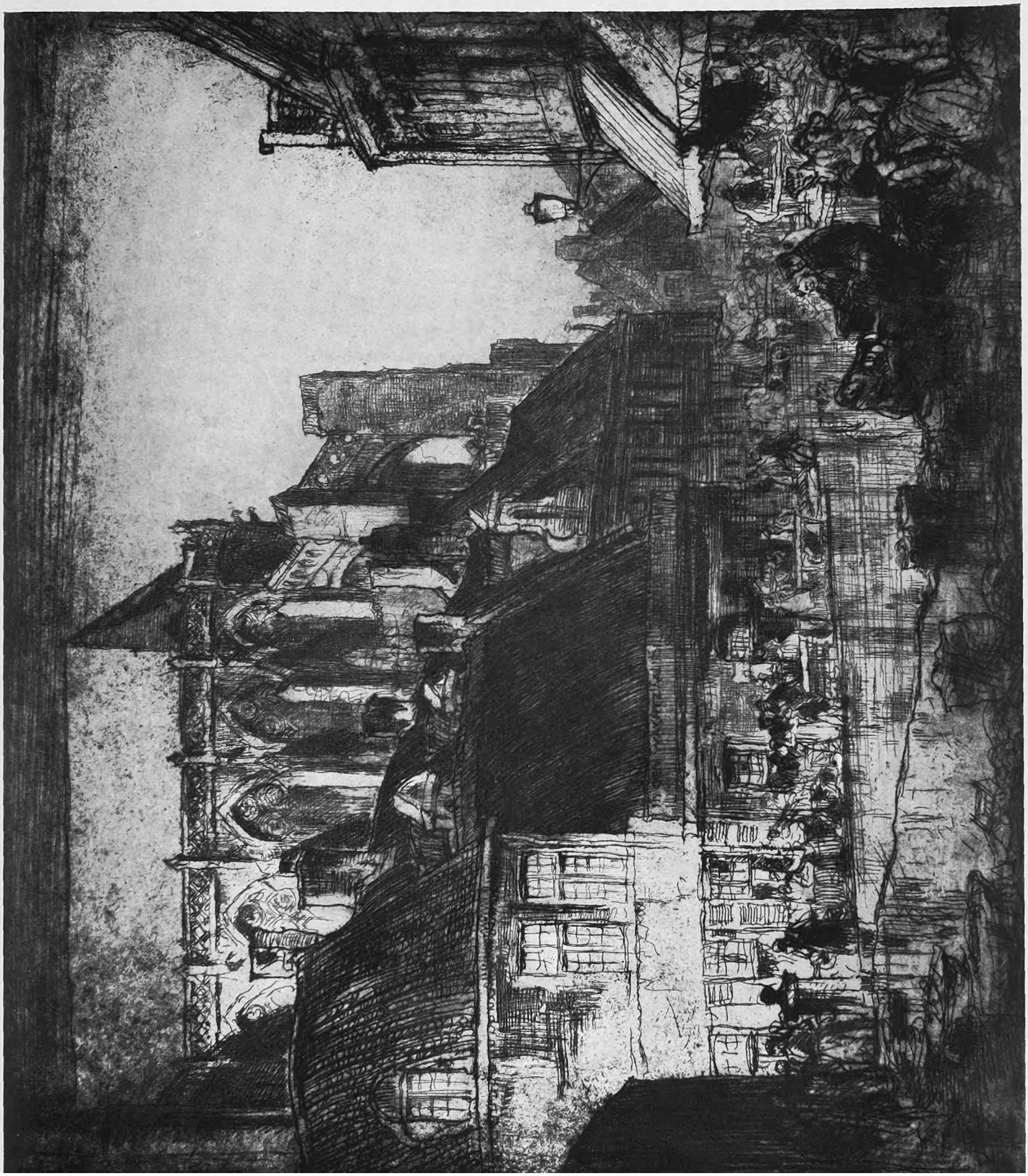
Apparently Mr. Brangwyn also found this arrangement picturesque, and made two etchings of it—one we have noticed above, the other of "The East End of St. Walburg." The latter (Plate V) is a large plate executed with a vigorous line. High above a number of low houses rises the tall apse of the cathedral with its pierced flying buttresses; this relationship of the church with its ceinture of houses recalling one of Ruskin's winged passages, which one forbears to quote, as it becomes almost too familiar. The fine etching showing the tower of St. Nicholas, Furnes, reproduced on the preceding page, gives rise to the same thoughts.

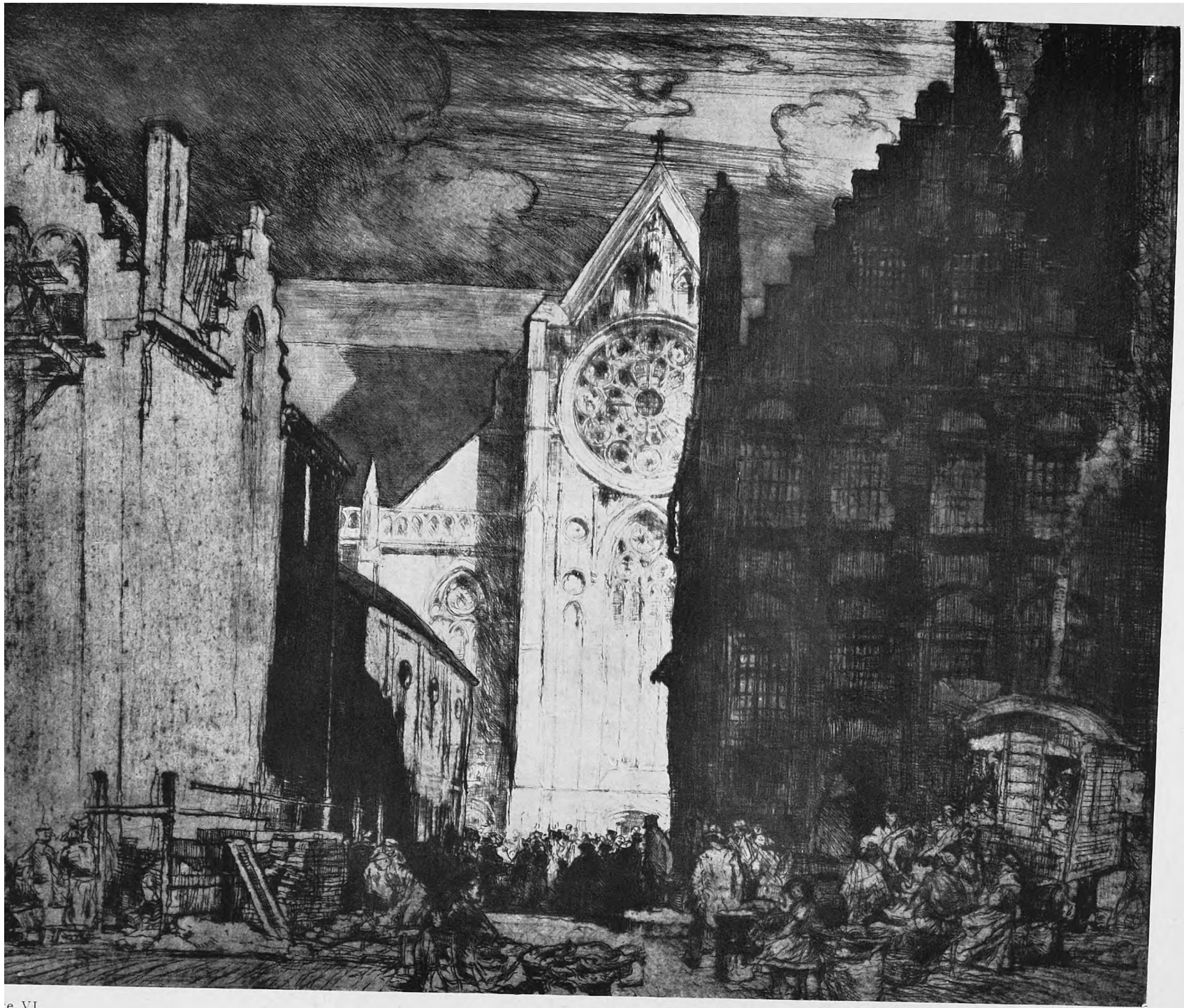
St. Nicholas, Dixmude (Plate VI), shows a feature of town-planning common in Flanders—that is to say, a narrow entrance from a square or *place* which opens up the side of some important church. In this plate the church, which closes the vista, is etched with a light line, and the two sides of the plate showing the buildings facing the square form a kind of entrance to the subject which gives the name to the etching. The building on the right is bitten very deeply, and gains a rich velvety tone of black, which further emphasises the idea of an entrance. Its crow-stepped gable is typical of the building of Flanders. It is worth noticing, the sure and easy way in which the building on the left hand is drawn. Few lines have been employed, but each stroke is instinct with knowledge.

The last plate to be noticed (Plate VIII), "The Inn of the Parrot"—"Den Papegaei," as it is written across the front of the building—shows a typical Flemish gabled front in a typical setting as it rises behind a canal. While so much combines to make a fascinating etching, we cannot but feel that it is not of the best. The inn itself, with its fascinating name, fit lodging for a character from the pages of Balzac, is treated so that it appears a hostelry of mystery—a feeling emphasised by the fact that it stands beyond dark waters. But the near part of the plate where men are seen rising from the canal's edge is not very convincing. It must be noticed that the staffage forms no small part of the composition of Mr. Brangwyn's etchings. It may consist of a few labouring men or of a religious procession, but it invariably adds a human note to the monumental conception of even a windmill. Occasionally the figures play a large part and inspire the whole composition, but in the series of etchings under discussion they are subsidiary to the main idea.

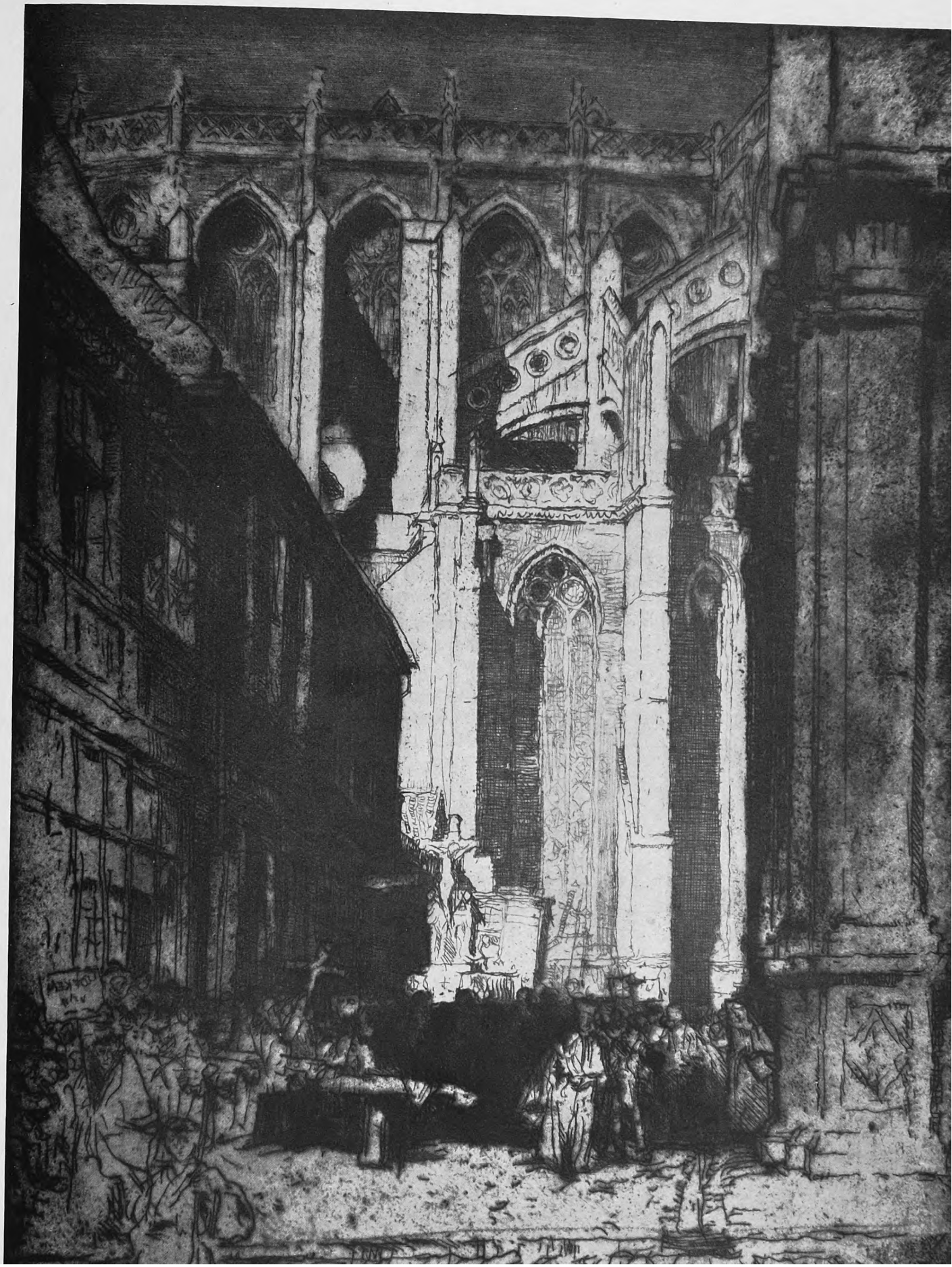
It does not follow that because Mr. Brangwyn's plates are large they are empty—on the contrary they are full of interest, yet without any effect of overcrowding. In his architectural plates, such as those reproduced in this issue, the artist does not attempt to render details of mouldings and the like; rather he is impressed by masses which he renders with dramatic force.

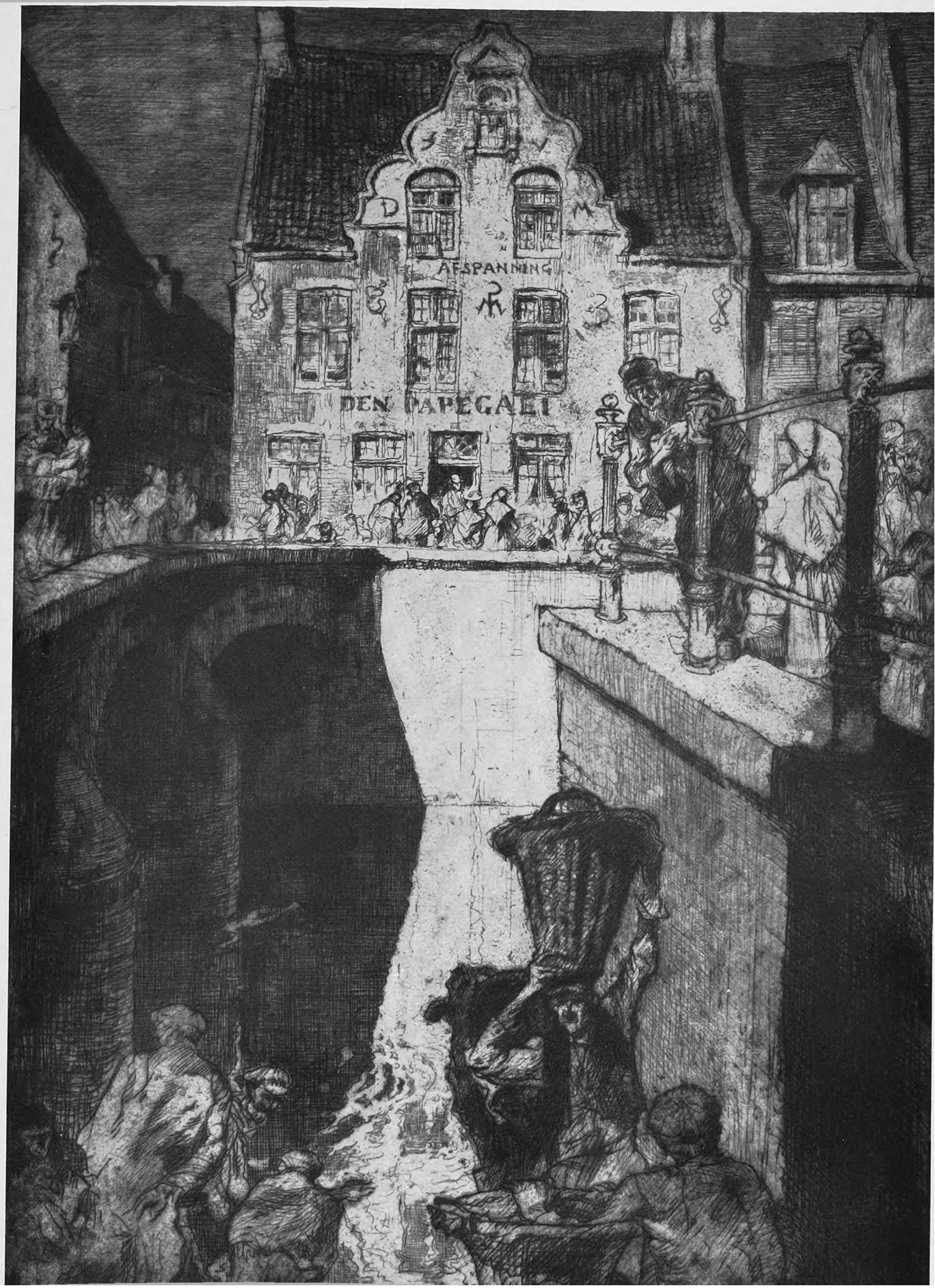
It may be said in conclusion that the same vigorous personality appears in the etchings as much as in the paintings of this artist. An unerring instinct for what is capable of noble treatment in nature or in art marks his selection, and while we are sure these plates will be esteemed for their intrinsic merits and as records of what no longer exists, we must regret that the possibilities of reproduction preclude the retention of that quality of etched work which is peculiar to the originals.





e VI.




AFSPANNING
DEN PAPEGAEI

OLD WOODEN LOCKS.

By CYRIL G. E. BUNT.

THE history of the lock is one of progressive stages of development, and the comparison of the earliest devices with such mysteries of mechanical ingenuity as the modern strong-room door serves to point the contrast in the most striking manner. Every phase of this development in the fashioning of locks offers points of interest, none more so than the early stage when wooden locks were the vogue.

The mere bolt was really no protection, being placed of necessity in a position easily accessible to all. Even when a pin was inserted in the bolt to prevent its being accidentally withdrawn, it was obviously still unsatisfactory. What was needed was some contrivance whereby the bolt could be unfastened only by the person possessing the key. The earliest attempts in this direction must have been primitive in the extreme. One method, as employed in ancient Greece, was the placing of the bolt on the inside of the door in such a position that it could be drawn by a key passed through a hole above. Fig. 1 shows this method. The long thin end of the

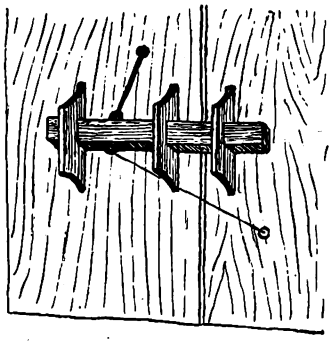


Fig. 1.—Ancient Greek Lock.

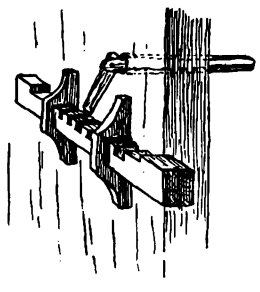


Fig. 2.—Thuringian Lock.

metal key is here seen in position to pull back the bolt, while the cord, passing from the under side of the bolt, served to fasten the door from the outside. Obviously this simple springless bolt moved by a portable key was not very secure, and the key was clumsy and inconvenient; nor was it capable of any great development. Nevertheless it has persisted to the present time. Quite a modern example (Fig. 2), from a Thuringian barn door, is sufficient evidence of this. The jointed stick, serving as the key, is pushed through the hole in the door, and falls by its own weight into the slots in the bolt. By turning the stick the bolt is drawn back, so that the door may open.

In another direction invention was more successful. The germ idea of the tumbler-lock was undoubtedly the pin stuck through the bolt to prevent its being moved. The first improvement came with the idea of placing the pin in a vertical slide, so that when the bolt was pushed home the pin would automatically fall by its own weight into the hole in the bolt. This was certainly a gain in convenience, although there was no advance in security until a further step was

For instance, it is plain that a lock possessing instead of one would require a key with two p that both the tumblers should be raised simulta the bolt free. Hence the points on the key mu of the required height, but also at the correct d or the lock would not open. This will be ev glance at any of the illustrations accompanyin which show the mechanism.

The ingenuity of the makers of these old woo employed, as is that of the modern locksmith new combinations and new difficulties. Thou extremely simple, many are complex, and all are for no other reason than that they are construct wood.

The oldest locks extant are said to be Chi earliest mention of them in literature is in Jud I believe authorities agree in dating from ab But the most ancient record in existence is i Temple at Karnac, where an Egyptian sculp representation of a lock over 4,000 years ago. is known as a pin-lock, of the type shown in Fig already been said of the invention of the tumbler mechanism of this lock easily intelligible. Th runs through the body of the lock into a slot When it is shot home the tumblers (in this case t which are in the body of the lock, fall into holes i lock it. To open it, the key—a stick furnished just the correct length, and at the right dista introduced into the hollow in the end of the bolt, is flush in, is raised. The pins, entering the hol force up the tumblers until they are just free of th then may be withdrawn by a pull of the key. It to note that our modern centrifugal locks of the are based upon the same idea, more scientifically them both the tumblers and the pins are left in pins being of unequal lengths. It is the shap which brings them into line, and allows the barre unlatch the door. Truly there is nothing new u our doors to-day being locked by a device invent forty centuries ago.

Pin-locks of this type are to be found also in keys in some cases, both in Egyptian and Persia are bent, and enter the bolt by an aperture at th of at the end, as in the one illustrated.

The geographical range of these quaint specim handicraft is no less remarkable than their varie Quite another type of tumbler-lock is that sho Although so different from the pin-lock, the sam involved. There is one marked difference, howe

the pin-locks are superior. In them the bolt is drawn back by means of the key, thus requiring only one hand to operate them. But with the Scandinavian and the subsequently illustrated examples it will be noticed that the key and the bolt are quite separate, and therefore require both hands in order that they may be manipulated. The specimen illustrated in Fig. 4 is a three-tumbler lock of rough workmanship. It is from Småland, Sweden, and is now in the Nordiska Museet. This particular style may to some extent be considered typical of the wooden locks found to this day in outlying parts of Scandinavia, Russia, Germany, and many other European countries, including the extreme north of Britain.

Another three-tumbler lock is shown in Fig. 5. This example, carved in crabwood, was made by the negroes of Jamaica. It has for many years been resting in the peaceful security of Kew Gardens Museum. Although the working of this lock is similar to that of the preceding one, it differs from it in having a square piece projecting from the base of the bolt, which, working in a slot, controls the amount of play allowed to it. Another slight variation from the quite ordinary type is exhibited in the Kaffir lock, Fig. 6, from Portuguese East Africa. It will be observed that there is an additional notch in the bolt, which, when the latter is drawn back, receives one of the tumblers to hold it in the body of the lock lest it should fall out. This is by no means an isolated instance of a wooden lock among the blacks of Africa; several have been secured, and no doubt many more still exist in the villages.

It is a far cry from Africa to Dutch Guiana, whence the next example comes (Fig. 7). To account for the presence of these locks among the bush-negroes of the Surinam district it has been surmised that the negro slaves took with them the knowledge of their use in their forced emigration. Such a thing is possible. At any rate, the present example, though simple, is curious on account of the peculiar cutting at the top of the keyhole. It is obvious that a key without a correctly cut entrant angle to receive the salient point above it would fail to operate the tumblers.

Another American example is one from Oruru, Bolivia (Fig. 8). This is a three-tumbler lock, curious only for the manner in which the tumblers enter the bolt.

The supposed birthplace of the wooden lock, as already indicated, is China. Chinese conservatism is proverbial; therefore we are not surprised to find that locks of wood are still in common use in that country. The lock here illustrated (Fig. 9) is from Fouchow, and is now in the museum of the Society of Antiquaries of Scotland. The body of the lock shows the long slides for the two tumblers and a shorter slit which serves as the keyhole. On the other side there is a square piece cut away in the position shown by the dotted lines in the figure. When in position the bolt would be the reverse way round from what it is in the illustration, the cut-away portion falling into the groove in the body, and the projecting billet, by which the bolt is pulled back, passing through the door. The two tumblers, when in place in the lock, have the projecting portions inwards, protruding into the small cut-away square behind. In the door itself is cut a keyhole precisely similar to the one in the lock. The key, in this case of iron, is anchor-shaped. The lock is made to be placed on the inside of the door, to open which from that side it is necessary only to lift the tumblers with the fingers—this is the *raison d'être* of the cut-away square. To open from the outside, the key is inserted and pushed right through the lock. Then it is twisted until the T-shape is horizontal, when it is drawn back until the points catch under the projections of the tumblers. It is then raised, and the bolt is freed. Some Chinese examples have a turning handle by which the bolt is withdrawn.

Fig. 10 shows a wooden lock of Roman date, from the Castle of Saalburg, Nassau. In this example the placing of two tumblers in the last slot is ingenious, and adds materially to the security of the lock. The same remark applies to the three end tumblers of the six-tumbler lock from Cyprus (Fig. 11). A six-tumbler lock from Snizort in Skye is recorded, but it really consists of two three-tumbler locks placed back to back with the bolt between them.

Of all the examples from North Britain, the one from Harris, illustrated in Fig. 12, is the most curious and the most complicated. The general appearance of the lock and bolt is shown at (a), while (b) is a section showing the position of the five tumblers (c); the key (d) has two links, with protrusions

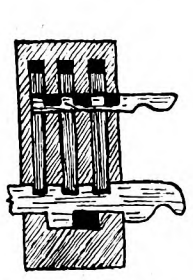


Fig. 5.—Jamaica Lock.

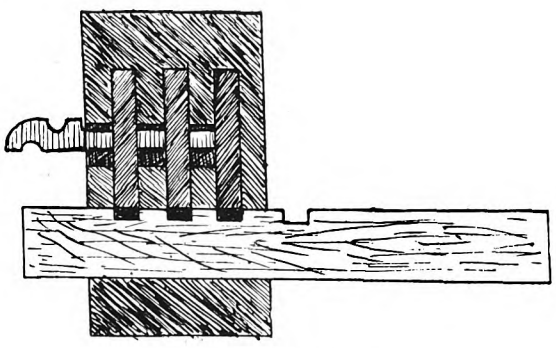


Fig. 6.—Kaffir Lock.

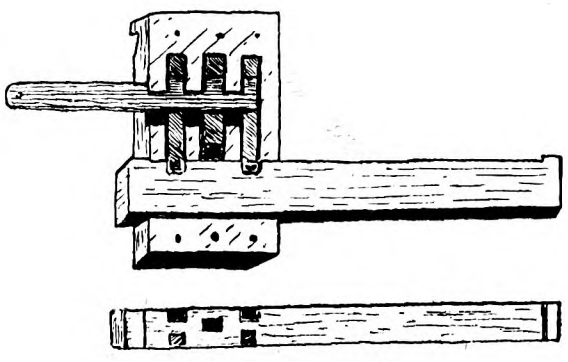


Fig. 8.—Bolivian Lock.

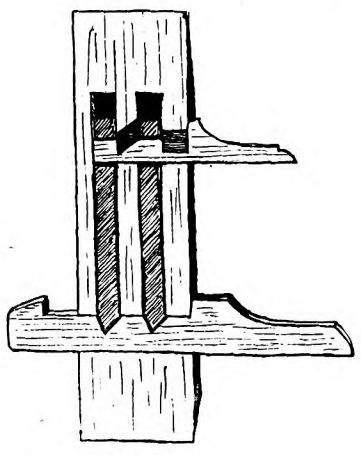


Fig. 7.—Lock from Dutch Guiana.

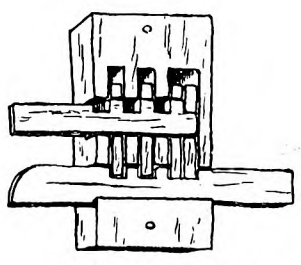
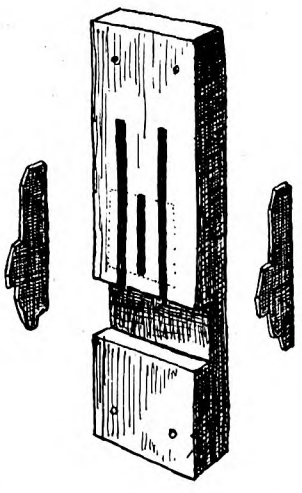


Fig. 10.—Roman Lock.



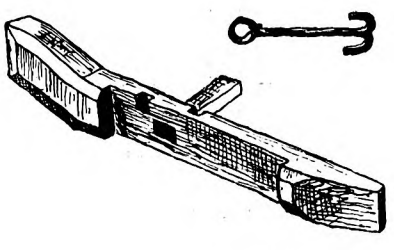


Fig. 9.—Chinese Lock.

arranged so as to catch under the L-shaped holes in the tumblers. Each of the first three of these has two holes, one a rectangle, the other L-shaped, alternately reversed. The fourth has an L shape with a round hole, and the last a single round hole. It is plain that if all the rectangular holes had been L-shaped the key would have operated just as well; but the object of the blanks is to prevent the use of a similar key with protruding bosses differently arranged. To add to the security of the contrivance, one limb of the key rises a little at the fourth tumbler and enters the round hole, while the other limb, passing the fourth, bends inwards and enters the last tumbler by means of the single hole in that. Only a key constructed to surmount all these obstacles would serve to raise all the tumblers and free the bolt. That such a contrivance should have been carried out in wood is really remarkable.

The large solid-looking Thuringian lock, illustrated in Fig. 13, really belies its appearance. It is insignificant in comparison with the Harris example. It is interesting merely as a type, for it has little security. The key, curiously shaped, somewhat like a golf club, is introduced from beneath the body of the lock, and, passing a groove in the bolt, pushes up a double tumbler. It will be seen that any thin stick with a bend at the top, or a bent piece of iron, would pick such a lock—hence its weakness.

As a last example the Hungarian lock, Fig. 14, may justly be considered a *chef d'œuvre* of wooden lock-making. It may indeed be regarded as standing at the turning point in the development of wooden locks. It is elegant in appearance, and has a compact key. It is furnished with two tumblers, which are shaped as shown in the cross-section, the white part of which is the tumbler, and the shaded square at the bottom a section of the bolt. The position of the key is seen in black at (a). The altogether noteworthy thing about this simple lock is that its wooden key has to be turned in order to lift the tumblers. Here, then, we have perhaps the nearest approach possible in a wooden lock to the mechanism of the metal tumbler-lock. Moreover, except in the mere matter of perishableness, most of these primitive wooden locks are undoubtedly as efficient as any lock invented up to the beginning of the

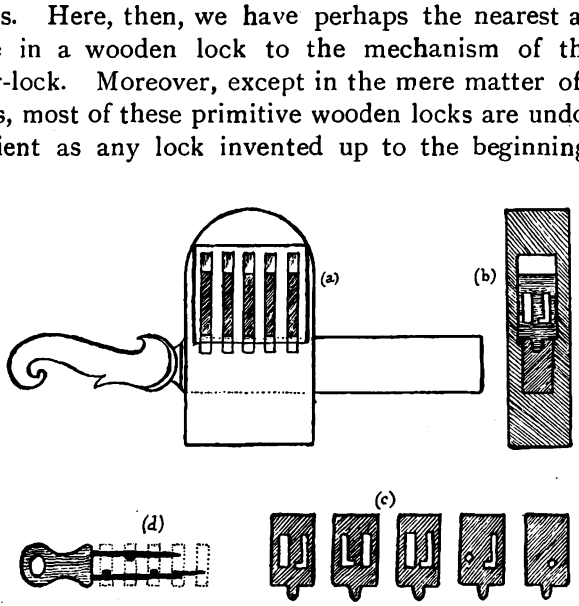
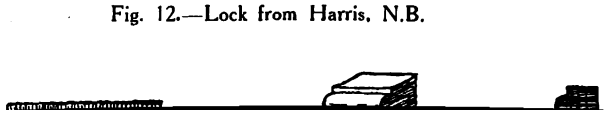


Fig. 12.—Lock from Harris, N.B.



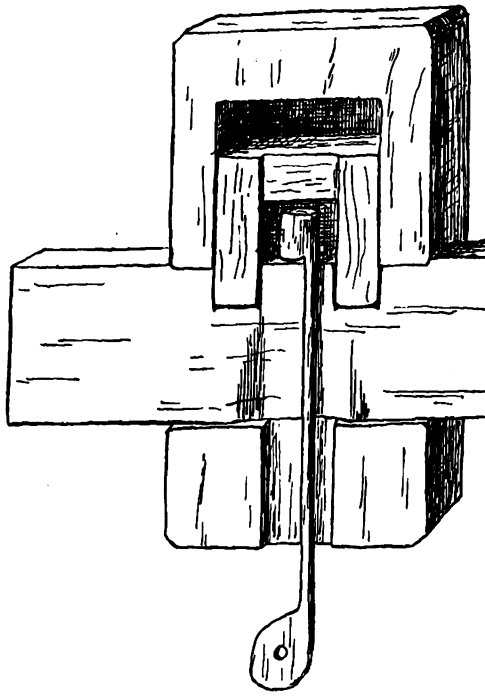


Fig. 13.—Thuringian Lock.

eighteenth century. In any case they are well w attention of the collector of things quaint and search for them will take him into many picturesq places.

THE PIERPONT MORGAN PORC

THE late Mr. J. Pierpont Morgan's Chine collection, which was on exhibition at the Metr Museum in New York for many years, was bough by Messrs. Duveen Brothers for £800,000.

This remarkable collection of china has a history, a succinct account of which has been *Morning Post*. The late Mr. Garland, a well-kno banker and collector, purchased the nucleus time when few other collectors appreciated the and beauty of some of the finest examples of th Kang-hi dynasties. Mr. Garland bought many important pieces from Messrs. Duveen, and when executors resold the entire collection to this firm According to stories told at the time, Mr. M approached Messrs. Duveen, and suggested that not break up the collection, but should give hi tunity of buying it, stating at the same time that was to keep the collection on exhibition at the Art Museum. After the sale Mr. Morgan added t tion, most of the rarest pieces being acquired f Duveen. The price now paid implies a big ris value which need cause no surprise, as the collect some very famous hawthorn porcelains, blue, black The blue hawthorns are the best known; of the three unsurpassed examples. The black and gre vases were very much prized in China. There

LONDON CLUBS.—XI. THE CAVALRY CLUB.

THE Cavalry Club is one of the modern clubs, having been instituted in 1890 in the interests of officers of the English, Indian, and Yeomanry cavalry regiments, and the Royal Horse Artillery. The club-house, on the north side of Piccadilly, just west of Down Street, offers a curious mixture of architectural work of different periods. The present façade would make it appear that the building dated from the latter half of the nineteenth century, when classical architecture was at a low level; but within the building are relics of eighteenth-century work, and from the evidence of this, con-



FAÇADE TO PICCADILLY.

joined to a few data that are available, it is possible to form a fairly correct estimate of what has taken place.

The long stretch of Piccadilly facing the Green Park was much favoured in the eighteenth century as a site for town houses, and many notable residences were erected here—such, for instance, as the fine house for Lord Coventry, now the St. James's Club, which is but a short distance from the building at present under consideration. Presumably there was a terrace of Georgian houses west of Down Street, and it was a portion of this terrace which Messrs. Gillow acquired about the middle of the last century, and reconstructed in accordance with the requirements of the day, to the design of an architect named A. Croft. One of these houses was taken over by the Cavalry Club at its inception, and when in 1908 it became necessary to provide additional accommodation for the increasing membership Messrs. Mewès and Davis were called in as architects to carry out an extension which embraced two of the houses on the eastern side of the original Club premises.

It was decided to leave intact the old front of the building and to follow the same design in the new portion, though we could have wished that Messrs. Mewès and Davis might have recast the whole façade, which would then have been stamped with the graceful and scholarly character which distinguishes their work. In carrying out the alterations a bay window was added to the design at either end, below the first-floor balcony, and the portico was extended so that the entrance doorway came in the centre.

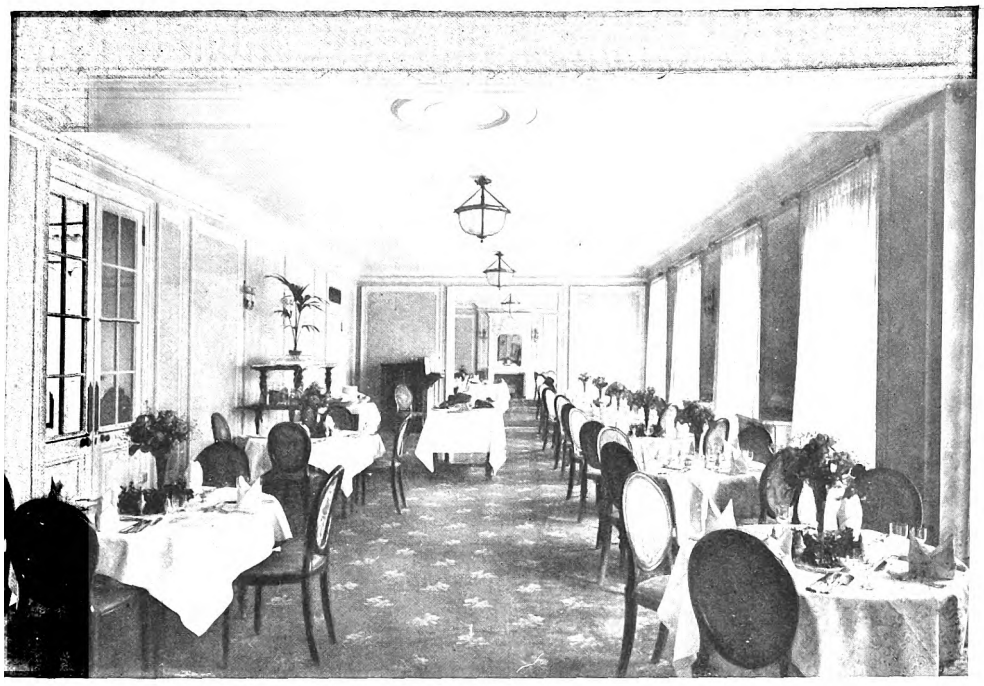
The interior of the Club is of considerable architectural interest. From the plans reproduced on page 57 it will be seen that the scheme of rooms and services is admirably worked out; while the decorative work, of Adam character, is very pleasing. The walls of all the principal rooms bear panels formed by plaster mouldings, and by way of enrichment there are well-designed friezes and appropriate chimneypieces; soft tones of colouring being adopted throughout.

From the vestibule one enters the outer hall, where the new



Coffee-room.



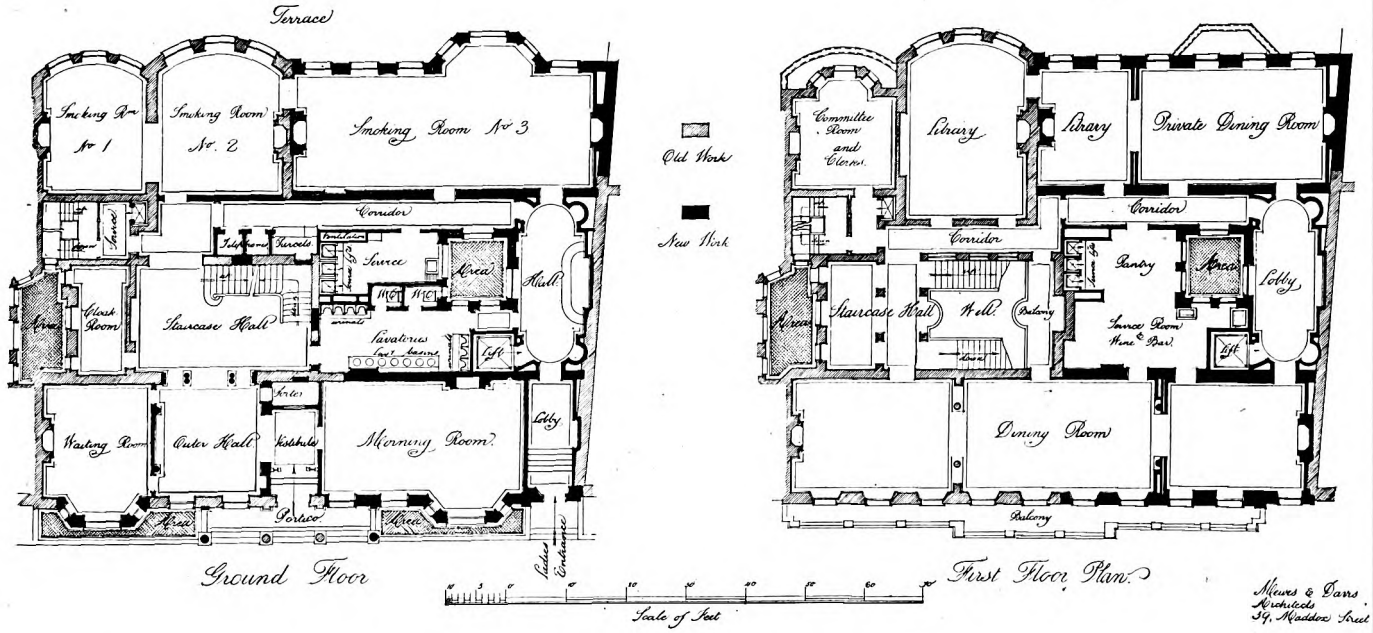


LADIES' DINING-ROOM.

regret that in the course of its life cessive owners the enrichment ha good deal, there being scarcely a si which retains its leaf-and-flower wor

To the right of the vestibule on floor is the morning-room, and beyond the outer hall, is a ple writing-room, while the whole of t tion on this floor is apportione smoking-rooms.

Of recent years the Club ha accommodation for ladies, and observed from the ground-floor pla is a separate ladies' entrance on th leading into a hall where a lift give dining and sitting rooms on the se It is a point worth mention that th have contrived a fine architectura this hall, the treatment being repe lobby above, where medallions o figure subjects surrounded by garla have an excellent decorative effect o



ork, embracing marble columns and pilasters, and loor of black and white marble squares, is clearly stinguishable (see Plate X). This leads into a large ircase hall. Here is a prominent relic of the old orgian house, in the form of a delicate balustrad- in wrought iron with mahogany handrail. This ircase extends up to the third floor, but the origi- appearance has been seriously altered by the eteenth-century changes in its embellishments, ich embrace an ill-digested arrangement of square umns, figure panels of "sugary" character, and, r all, a clumsily contrived skylight.

In considering the staircase and its light balustrad-





PRIVATE DINING-ROOM.

English planning of the present day is notably deficient in architectural effects, though the influence of French methods is steadily making way. Architects in this country have been obsessed with the virtue of rectangular rooms, and have overlooked the possibilities of appropriate shapes. In this respect the work of Messrs. Mewès and Davis is notably an exception.

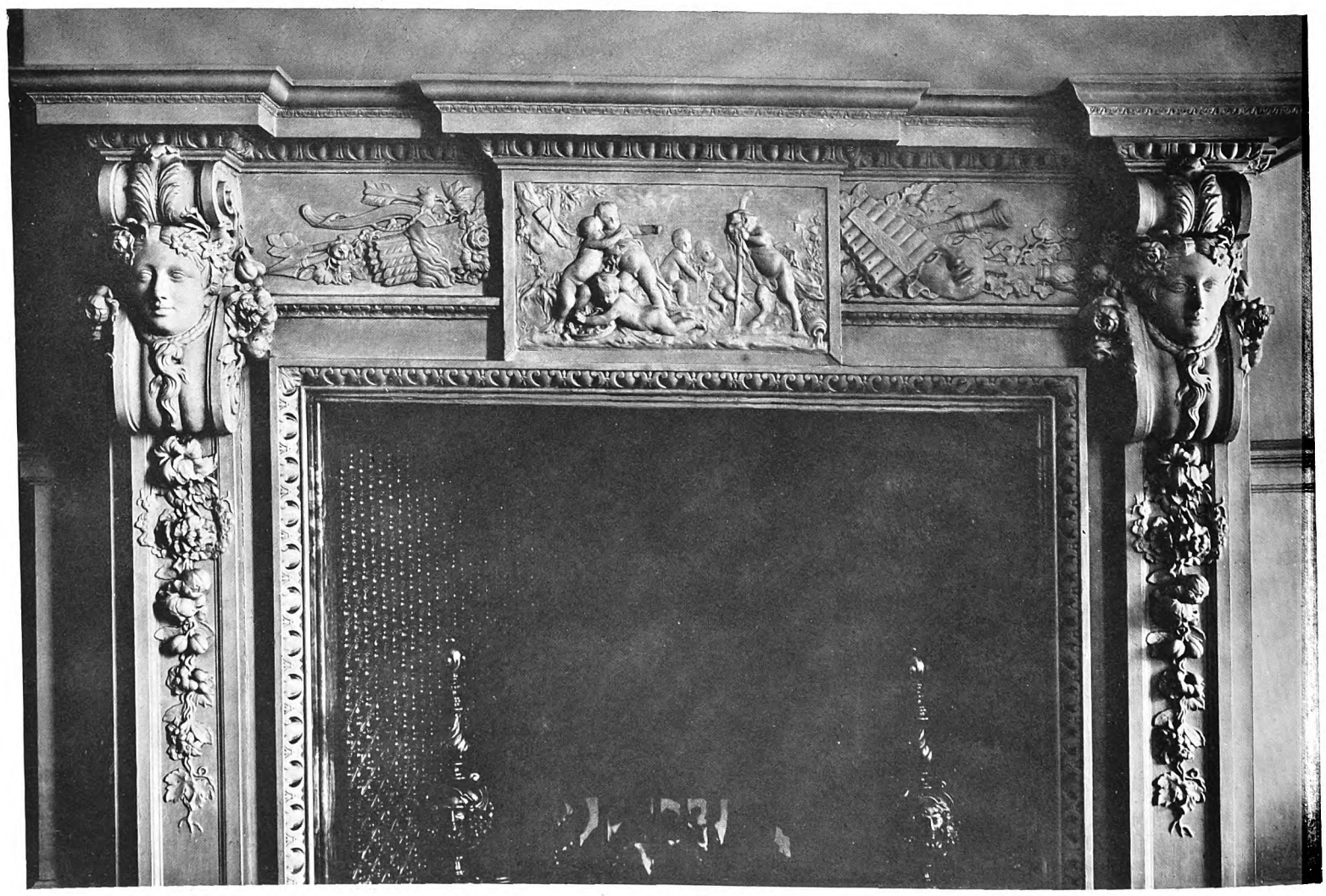
Proceeding to the first floor of the Club, we find here that the whole of the front is occupied by the coffee-room, at either end of which are two carved pine chimneypieces of William Kent type; they were originally in what must have been the drawing-room of the Georgian house. A detail of one of them is reproduced below, from which it will be seen that the work is of high quality.

The other main rooms on the first floor are the library, wherein hangs Mr. Dollman's picture of Captain Oates, showing that "gallant gentleman" going out in the Arctic snow to meet his death. Adjoining the library is the private dining-room (used for the regimental dinners of the Club), where one may note three fine glass chandeliers, two of which were in the original Georgian house, the third having been added at the time of the recent extension.

On the third and fourth floors are bedrooms for members and the staff.

The Club does not offer any spectacular effects like those, for instance, in the staircase halls of the Athenæum Club and the United Service Club; but good taste is noticeable in the architectural treatment of all the rooms, and much ingenuity has been displayed by the architects in so adapting the plan that their extension does not give the impression of an addition, but embodies a homogeneous arrangement for the entire building: a problem which involves many difficulties and anxieties in respect of existing walls, areas, and staircases, and one which demands skill and experience in order to secure a satisfactory result.

The general contractors for the extension were Messrs. Higgs and Hill, Ltd., of Lambeth. The marble-work was executed by Messrs. Jenkins and Son, of Torquay. Electric-light fittings were supplied by Messrs. Higgins and Griffiths; Messrs. Maple were responsible for the decorative work; and Messrs. Richard Crittall & Co. carried out the heating installation.



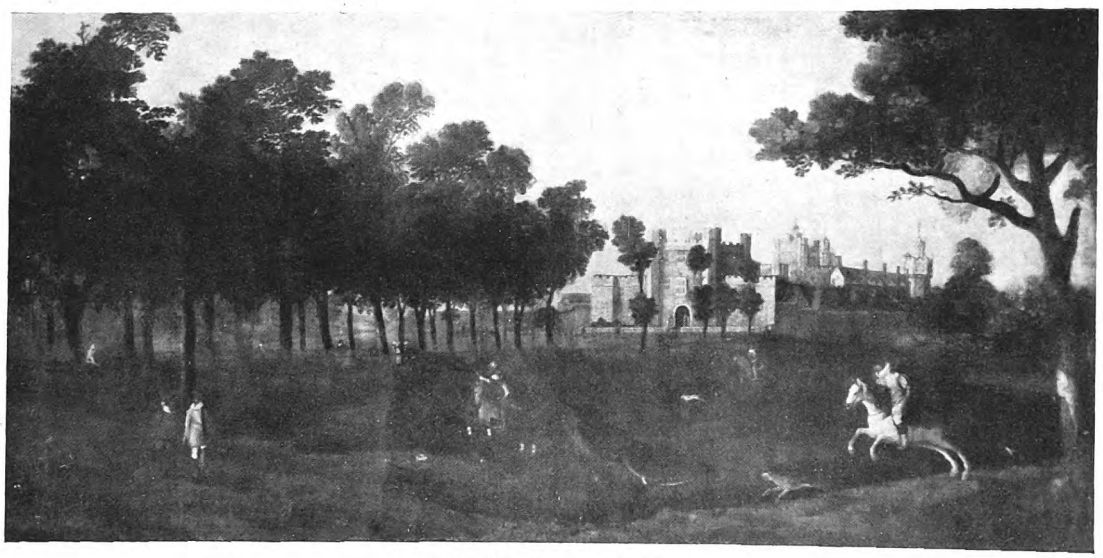
DETAIL OF CHIMNEYPIECE IN COFFEE-ROOM.

NONSUCH AND THEOBALDS.

By HERBERT C. ANDREWS.

IN an article entitled "New Light on Old Subjects: I. Nonsuch Palace," which appeared in THE ARCHITECTURAL REVIEW for February 1911, Mr. A. W. Clapham conclusively identified as Nonsuch Palace a view which had been published by the Society of Antiquaries in "Vetusta Monumenta" (Vol. II, Plate 24, 1765) under the name of Richmond Palace. But the tale of error which Mr. Clapham exposed extends still further, and involves another famous defunct palace of the same period, depriving it largely of the posthumous fame which has accrued to it throughout the last century or more, and which was enhanced by the excellent idea one was able to gather of its architectural merits from a detailed print of its entrance front.

A comparison of the "Vetusta Monumenta" engraving by Basire of the so-called Richmond Palace, and an engraving named Theobalds Palace, by Hollis, which appeared in *The Gentleman's Magazine* in 1836 (N.S., Vol. V, p. 147), shows both to be the same view of the same building, differing only in slight details at the whim of the engraver; and this building Mr. Clapham has proved to be Nonsuch.



NONSUCH PALACE.

From a Painting at the Fitzwilliam Museum, Cambridge.

The common origin from which these two engravings were derived was a painting by David Vinckeboons, which, in 1765, the date when the Society of Antiquaries published it, was the property of Richard, seventh Viscount Fitzwilliam, at Richmond. On his death in 1816 his fine collection of printed books, illuminated manuscripts, pictures, drawings, engravings, etc., passed by bequest to the University of Cambridge, together with the dividends of £100,000 South Sea annuities, for the erection of the Fitzwilliam Museum there. Included in the collection was this painting by Vinckeboons, which the earlier editions of the Museum catalogue from 1826 onward describe as a view of Theobalds Palace. (I am indebted to the kindness of Mr. S. C. Cockerell, the Director of the Fitzwilliam Museum, for the accompanying illustration of it. Apart from the subject of the picture, if the ascrip-

neighbourhood, as well as to works of historica graphical character. The following list names a cases :—

1836. I. Walton's "Compleat Angler," Pickering edition. 2 vols. Illustrations by Stothard and Inskipp. A small plat graved by Richardson. Stags in the foreground.

1836. *The Gentleman's Magazine*, (N.S., Vol. V, p. 147), article on Theobalds Palace: "from a drawing in the Fitzwil Cambridge, hitherto known only from a vignette in Mr. Pickeri plete and highly embellished edition of Walton's 'Angler.'" before the Palace, two mounted, one on foot.

1836. A woodcut in the *Mirror of Literature, Amusement tion*, June 25, 1836.

1840. C. J. Richardson's "Architectural Remains of the reig and James I," Vol. I, plate 10. A lithographic plate with ground-floor plans of Theobalds. These plans show no ind large octagonal angle towers of the garden front of Nonsuch doubtedly Theobalds; but an inset view at the top right angle Nonsuch. It is the same view, cut down, as appeared in *Th Maga* a not records first en by th Antiq erroneo Richm

184 in th *Maga* 1844.

185 "Comp Jesse tion, p. woodcu son. the Pic 1836.

188 "Great Vol. I, woodcu engrav *Gentleman's Magazine*, 1836." Two standing figures in distance.

1913. Maberly Phillips's "Jaunts from Enfield with Bicycle a Part I, plate 1. A photographic copy from *The Gentleman's Ma*

In addition to these I have met with three o private collection of Hertfordshire views, the sourc lication of which have not been identified.

1. An etching: proof before letters.

2, 3. Woodcuts: one of them on pink paper inscribed "Bu

While on the one hand Nonsuch gains th investigation, on the other Theobalds is a deci since it is deprived of the sole illustration of any tural merit by which its

THE SACK OF TERMONDE.

THE ninth official Belgian report on acts by the German Army was issued last month. It deals chiefly with the bombardment, sack, and pillage of Termonde (some views of which appeared in THE ARCHITECTURAL REVIEW for December last). The following are extracts :—

The Communes of Lebbeke and of St. Gilles-lez-Termonde contain, with the town of Termonde itself, a total of over 26,000 inhabitants. These places, together with the village of Appels (with 2,100 inhabitants, lying west of Termonde), have endured terrible sufferings.

On September 4th, 1914, at four in the morning, the people of Lebbeke were roused by the sound of lively firing. The German Army was attacking the place, which was defended by some Belgian outposts, who soon drew back to the Scheldt. At seven the Germans entered the village, breaking windows, smashing in doors, and hunting away women and children. The men were dragged from their homes, to serve as a living shield for the advancing troops. Soon after the village was bombarded. The church was taken as a special target, and was hit by several shells, which caused grave damage. About ten houses were seriously injured. Then pillage and arson commenced. Twenty farms or dwelling-houses were set on fire, and all the houses in the centre of the place were plundered. Only the pleadings which the Burgomaster addressed to General Grönen saved the village from complete destruction. Great part of the Commune of St. Gilles-lez-Termonde was also devastated.

At 9.15 a.m. on the same day the German Army began to shell Termonde, and soon afterwards it entered the town by the Rue de l'Église, the Rue de Malines, and the Rue de Bruxelles. German troops advanced to the Civil Hospital, and there arrested as hostages Dr. Van Winckel, President of the Red Cross Association, who was attending to the wounded, and also the Rev. M. Van Poucke, the Chaplain, and M. César Schellekens, the Secretary of the United Civil Hospitals. They were taken to the centre of the place, accompanied by various townsmen, who were arrested on the way thither.

At about 3 p.m. some pioneers (of the 9th Battalion) set fire to the building-yards of Termonde, and to four groups of five dwelling-houses in the centre of the town. After this the German officers began to direct those inhabitants who still remained in the place to take their departure, as the town was to be completely destroyed. About 5 p.m. the German commander ordered all the criminals in the gaol, to the number of over 135, to be set at liberty. They spread over the neighbourhood.

Next day (September 5th) began the complete destruction of the town by fire, under the direction of a Major von Sommerfeld. The hospital was not spared: it was drenched with petroleum and set alight. The sick, wounded, and old people were carried out; but one epileptic man perished in the blaze. The chapel of the Béguinage, a building of the late sixteenth century, was set on fire the same day. Meanwhile the German soldiery were engaged all day in completing the work of pillage begun on the previous evening.

On Sunday, September 6th, the Commandant, Major von Sommerfeld, ordered that the destruction should proceed. As at Louvain and Andenne, all the better quarters of the town, where the soldiers would find the most plunder, were set on fire. It was only on September 7th that the conflagration ceased, the pioneers—so a German officer said—having to go off to destroy roadways. Most of the surviving houses were found to bear the inscription: "Nicht anzünden" (Not to be burned).

On September 16th, about 5.30 p.m., the Germans recommenced to bombard Termonde—which had been reoccupied by the Belgians. The majority of the inhabitants, who had returned to the town after September 10th, retired to the left bank of the Scheldt, as did the small Belgian garrison of 250 men. A dozen shells struck the church of Notre-Dame, which had been recently restored. At 7.30 p.m. the enemy entered the town, and that evening they pillaged the cellars of three houses which had escaped the devastations of the 4th, 5th, and 6th of September. All the night the officers were keeping up a drinking bout in the square before the Linen Market, where they had lighted two large fires. Next day (September 17th) the town was shelled again from 4 to 4.45 p.m. One shell struck the tower of the Town Hall, which caught fire. The communal library and the archives were a prey to the flames, but the pictures were saved, with three exceptions.

After the fall of Antwerp the Germans occupied Termonde in force. They drove out the few inhabitants who remained, and proceeded to plunder all that was left in the town: the factories were robbed of all finished stuffs and of certain raw material. The Law Courts, the Arsenal, and almost all the few private houses that still stood intact were set on fire.

It is clear from the statement that is herein set forth that the town of Termonde was systematically destroyed, though certain German newspapers deny it. It was destroyed by methodical arson, accompanied by pillage. Even allowing that there was a military necessity for the bombardment, that bombardment only completed the devastating work of the German pioneer-troops.

AMERICAN SCULPTORS' APPEAL AGAINST DESTRUCTION BY WAR.

THE following appeal has been addressed to European belligerents by the National Sculpture Society of the United States :—

The National Sculpture Society of the United States of America, a society whose membership includes men of American birth and men of European birth, united by a common aim to cherish the art of sculpture in this country, hereby makes an earnest petition to all those now engaged in warfare, whether offensive or defensive; and prays that they may respect and spare the world's works of art, wherever found. Man's pictures, sculptures, temples, and libraries are his monuments to the soul and its aspiration, and hence belong not only to the races that create them and the places that enshrine them, but to the whole world. They are held in trust, as an inheritance. Whether such memorials of the spirit are in France or in Germany, in Belgium or in Britain, in Austria or in Asia, the destruction of them shames the destroyer, and makes all people poorer. The National Sculpture Society does not portion blame or praise for acts of war when it states a fact which the best of both sides acknowledge with sorrow, namely, that in the first five months of the present European war sacred monuments of art and science have been irreparably injured. Shrines that five months ago were living messages of art are now nothing but mournful memories in archæology. Looking toward the future rather than the past, the Society asks: Shall warring people continue such destruction as this they already deplore, and thus increase the weight of disgrace that already lies heavy upon our twentieth-century civilisation? Perhaps Europe herself has scarcely understood the priceless-ness of her own monuments. She grew up with them, she became used to them. Great architecture and great sculpture were her inherited commonplaces of daily life before ever

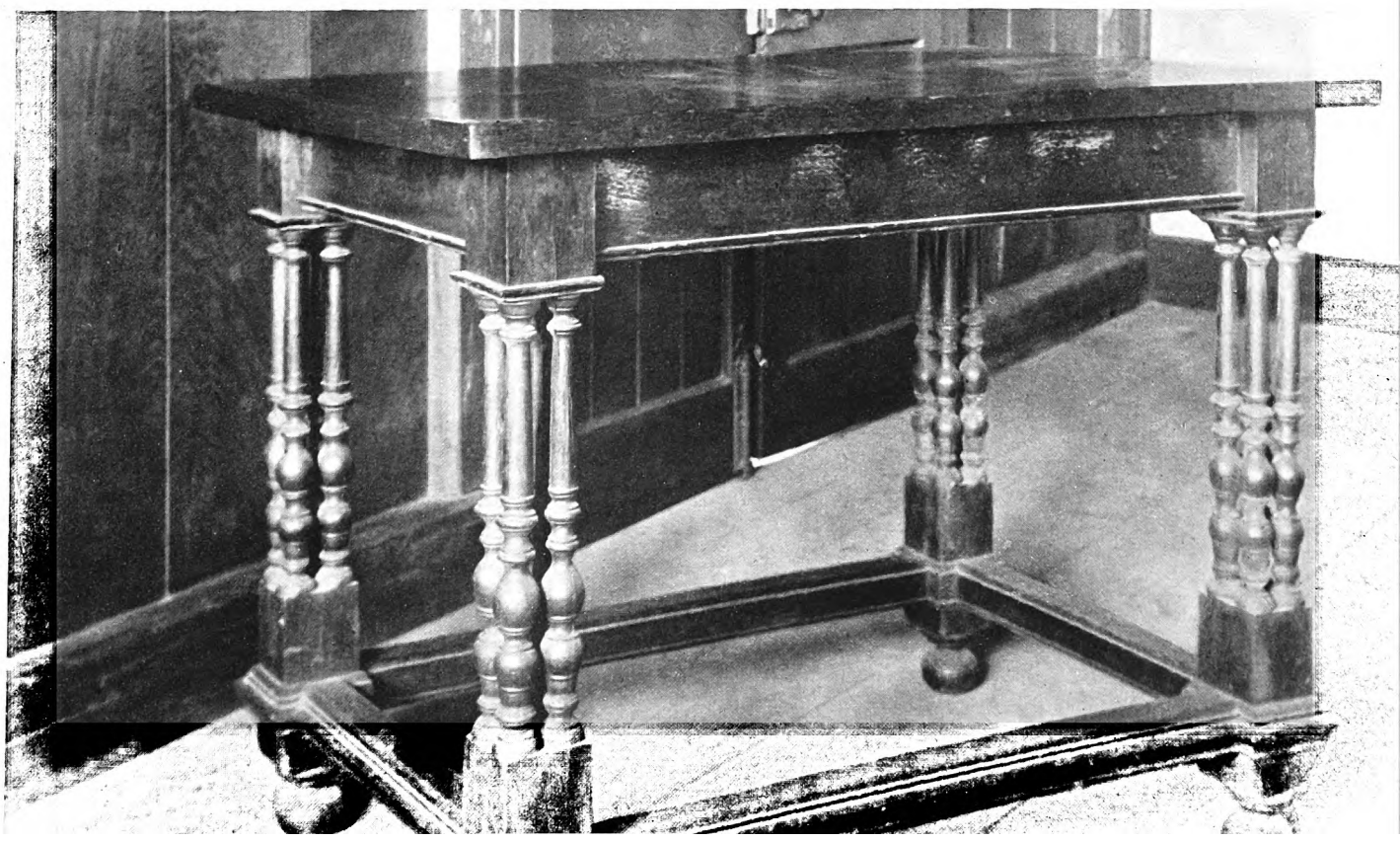
Columbus set sail for our newer world. But the eyes of American artists are neither seared by war nor sated by custom. In our younger land, whose whole national artistic life cannot yet be counted by centuries, our artists know from pioneer experience that it is a difficult matter to produce a nation's masterpieces, and therefore they feel the more keenly that it is a crime to destroy them. The National Sculpture Society is gratefully aware of the debt our country owes to Europe for her help and sympathy in our effort to build here on our own soil a worthy national art. Will not Europe now further extend this obligation by showing us an example—heroic, perhaps, at the present hour—an example of that spirit of reverence in which all that is best in art is created and conserved? This our prayer springs from a hope and a good wish for all mankind.

THE PRACTICAL EXEMPLAR OF ARCHITECTURE.—LXXXVI.

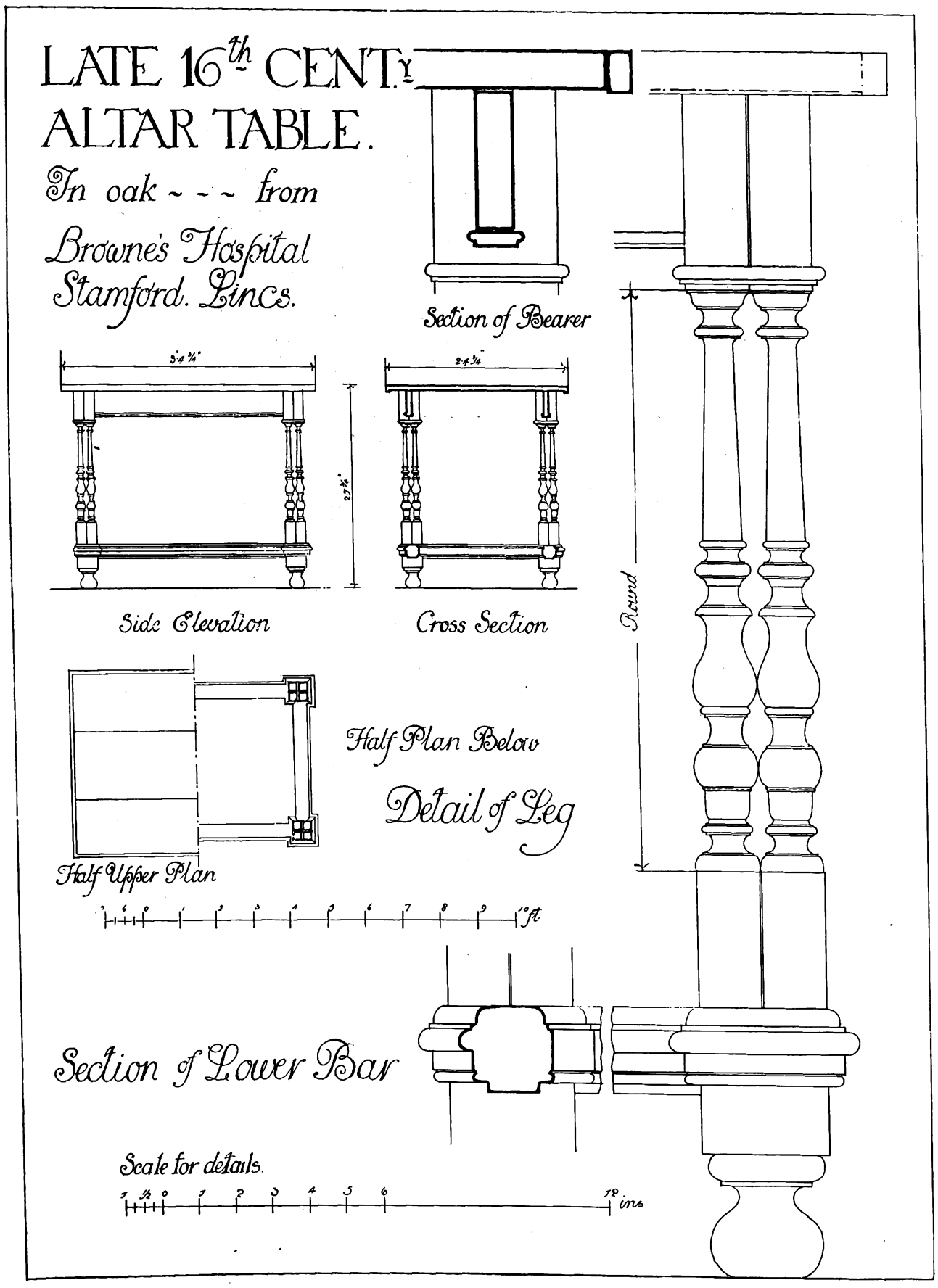
THE accompanying illustrations show an altar table of late sixteenth-century date from Browne's Hospital at Stamford. It bears unmistakably the stamp of the newer classical manner which was coming into fashion at the time it was made, while retaining features—like the bottom rail and the bun feet—which belong to an earlier period. It is a perfectly simple little table, in oak, but the clusters of balusters that form the legs, and the fine shape of these, claim attention for it. The designing of balusters presenting a satisfactory outline is no easy task, but in the present example the task has been very pleasingly accomplished.

RELICS OF ROMAN LONDO

A PAPER on recent Roman discoveries in Lond last month before the Society of Antiquaries by bert, assistant curator to the Guildhall Museum. began by making some references to the remains house found in 1880 on the site of Leadenhall 1848 walls 6 ft., 7 ft., and 11 ft. thick, extending ea were unearthed near Half Moon Passage, now co avenue of the market along to Gracechurch Stree 1905 the same walls were struck. In 1880 and 1 had been completely uncovered. The princip 12 ft. 7 in. thick, running almost due east and west long, and apparently running underneath the lin church Street. In 1912 Roman foundations were f site of the Mercantile Bank of India on the wes Gracechurch Street, 7 ft. wide, descending to a de below the pavement. At the northern end of the remains pointing to the existence of large Roman ings have been discovered. The first important ex the site of the General Post Office was made betwe 1825, when Smirke's building was erected. In th 1913 Smirke's building was demolished, and the so to a depth of from 22 ft. to 24 ft. The objects foun contractor's excavation were carefully collected. clusions were come to—(1) the majority of the ob dated from the first century A.D; (2) only a very sm tion were later than A.D. 150; (3) the objects found end were of earlier date than those found at the of the most interesting relics of Roman London



was a gold ring, bearing the initials Q. D. D., and an intaglio seal, engraved with an eagle and hare. Another relic was a Jewish coin, struck in Palestine at the time of the second revolt of the Jews (A.D. 132–135). Further discoveries were the front of a mould for making medallions for pottery and the head of a statue of Venus, and a fragment of a shrine made of pipeclay from the south of France, of the first century A.D. The money for the investigations was supplied by the Corporation and the Goldsmiths' Company. The Office of Works co-operated, and further work will be done under Mr. Lambert's supervision. Interesting remains were also found in Sherborne Lane when the building of the Phœnix Insurance Company was being erected.



Measured by J. B. Lawson. Drawn by B. R. Penderel-Brodhurst.

THE CLASSIC SPIRIT IN MODERN ARCHITECTURE.

In the course of a paper on "The Architectural Spirit of the Age" which he read before the Architectural Association on February 22nd Mr. A. E. Richardson, F.R.I.B.A., said:—

"From an architectural standpoint the Classic spirit is what we are all striving for; it implies a disinterested search for the ideal; it means the delight in reticence and perfection; moreover, it is the reverence for permanence and continuity. It demands of a work of architecture, not that it shall be clever and original, but that it shall be grand and noble. It forswears loose individuality and hysterical emotion, and seeks to express trained individuality and restrained feeling. The Classic spirit is animating and real; it continually looks for the intrinsic and will not countenance the casual. It is akin to the monumental and the eternal and rejects the instantaneous, however brilliant. It is indivisible from tradition, and brings to mind visions of form and composition. A clear interpretation of the Classic spirit means a return to the sheer joyousness of living; it does not mean that we are to deny either originality or personality to our architecture; these are among the essentials, they are inevitable, and are encouraged by the conditions of the problem. But we should endeavour that our new buildings in all the dignity of their truth present anew the old spirit seen from a modern standpoint and adjusted to our own age. . . . The Classic ideal, as I wish to present it, has little in common with the usually accepted idea of the 'Classic School' either of the Renaissance or of to-day. It is Greek in its modernity, Roman in its breadth; it holds all the charm of Italy and the mystery and colour of the Orient. Its purpose is to add stone by stone to the pyramid of tradition, but it does not seek to overthrow the structure."



Plate I.

"RESISTANCE," ON THE ARC DE TRIOMPHE, PARIS.
Etex, Sculptor.

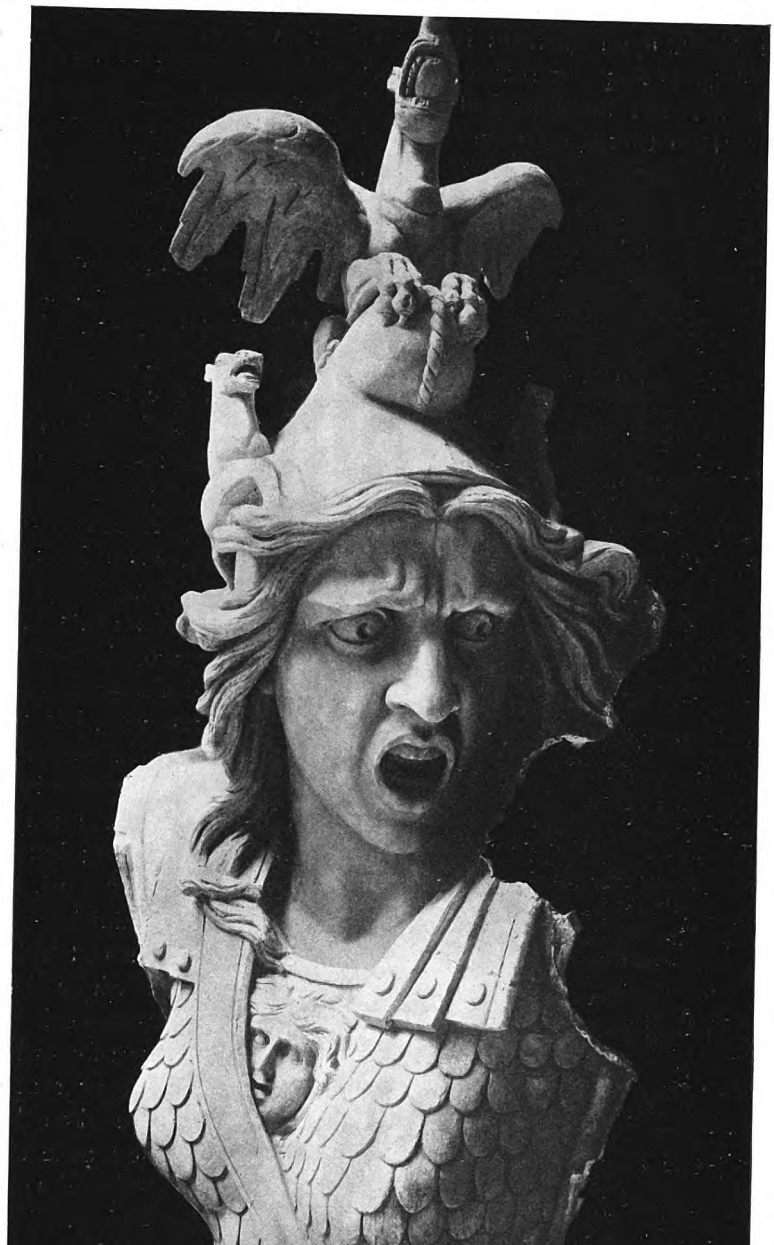
April 1915.

MEMORIALS OF WAR.—III. NAPOLEONIC.

(*Continued from* p. 50, No. 220.)

NAPOLEON'S rise to power formed, hitherto, the most conspicuous landmark in modern history. During the period of his military despotism, which came as the ftermath of the Revolution, France sought to express a new- ound Liberty in a policy of European domination; the activi- ies of the nation being mainly absorbed by politics and war. t such a time as the present, with momentous issues at stake n the Continent, we turn for elief to the study of the strug- les of a century past, just as ur forbears of that age of dis- ipline sought comfort in a re- ospect of the campaigns of Iarlborough. For architects pecially the subject holds in- nse interest, for they read istory from monuments, and contrasting past achieve- ents in this regard with pre- nt conditions are the more lly equipped to interpret the gns of the time and to record e enthralling events of their vn day.

To comprehend fully the irit of the Napoleonic era, in far as it applies to French chitecture of the period, we ust revert to the years that eceded the Revolution, when e philosophies of Voltaire, of an-Jacques Rousseau, and of at bold speculative thinker, derot, foretold the impend- g changes in the affairs of the tion; and this retrospect ows us that the spirit of re- m was faintly shadowed in work of Neufforge and briel. The epoch of concen- tion towards a purer ideal s now at hand. In all circles le sympathy was expressed the works of the previous , the energies of French ists being centred upon the entially modern tendencies the period, and the accom- hment of a more consistent rpretation of the classical l. In this the artists kept e with the philosophers and



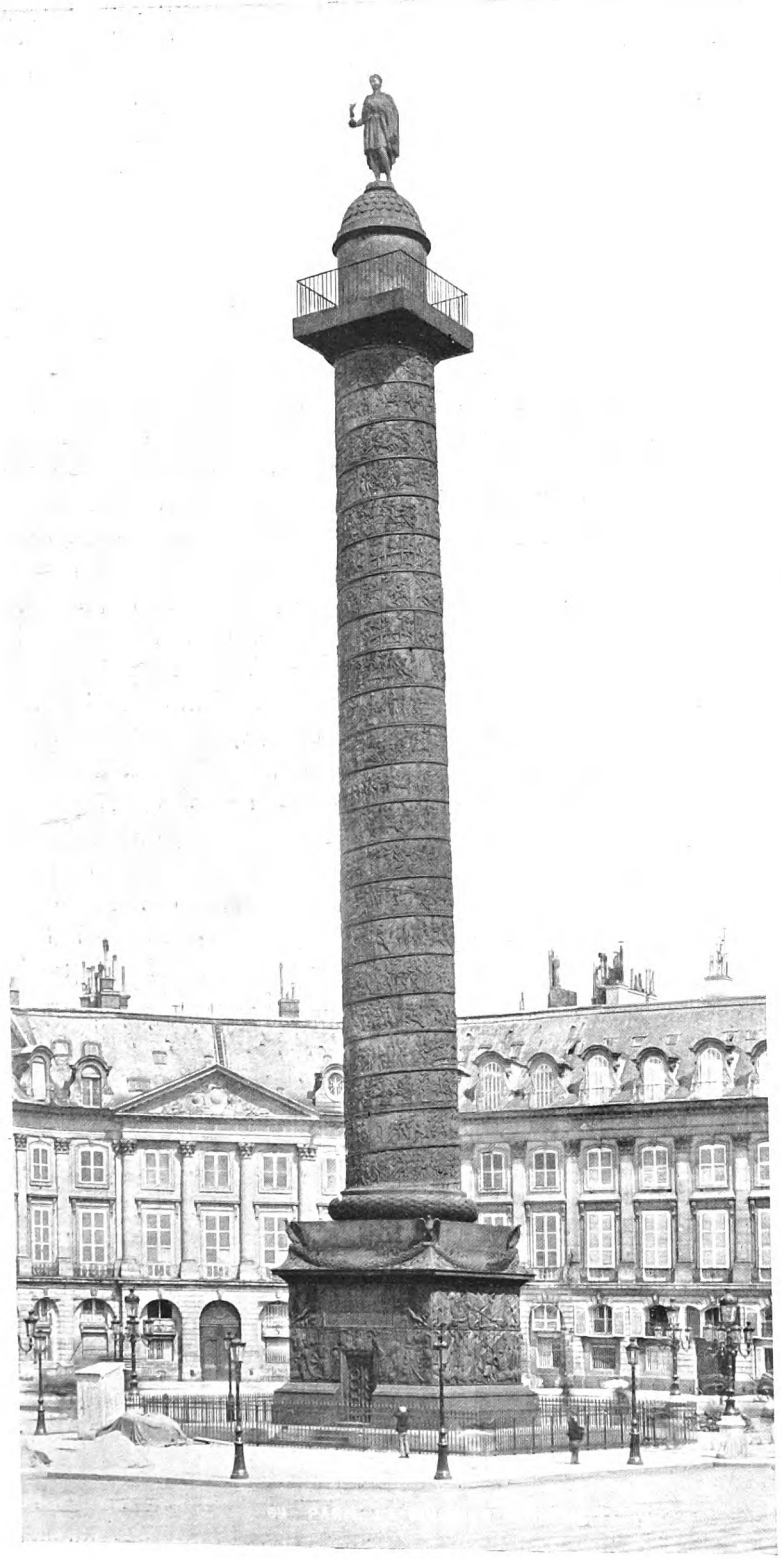
HEAD OF "THE SPIRIT OF THE REVOLUTION," FROM THE GROUP ON THE ARC DE TRIOMPHE.
Rude, Sculptor.

career from comparative obscurity in Corsica to nati nence at Toulon, and thence to Campo Formio; w displaying all his passionate energy towards the Dir see how his attempt on Egypt and the Orient preci Eastern question. And then we have the spectacle imperious ruler, dictator of war, and breathlessly w exploits as he marches with his armies from Boulogr No force could sta gress of this Titai his mighty strokes humbled and Austri dust: even the migh and the catastrophe serve only to delay h of conquest. But t could not submit to tary dictatorship of and in France, as he phase to phase, the f of the Imperial stru increasing indication mate collapse. Fi plains of Flanders v overthrow of the demi so the amazing caree its end.

Thus the course and as visual records are the great architect ments of the Napole triumphal arches, col tive columns and buildings, tombs, st scriptions. Earliest o important of these to menced was the Column, which by a October 1st, 1803, as First Consul, orde erected in the centre was originally the Conquêtes. Here Girard n's equestrian Louis XIV, an ill-fat ment swept away by lutionists, who cha name of the enclosu Place des Piques; a na ever, which brought recollections to Napo whom the present title in memory of the pa

to 1810. The column is to all intents and purposes an exact copy of Trajan's, both in height and detail, the only difference being in the treatment of the spiral band of bronze reliefs that clothe the stone shaft; these reliefs, cast from cannon taken from the enemy, depicting the soldiers of Napoleon in numerous scenes from the break-up of the camp at Boulogne to the Battle of Austerlitz. The principal sculptors of the day were engaged on them, working in accordance with the designs of the painter Bergeret.

When first completed the Vendôme Column was surmounted by a figure, by Chaudet, representing the Emperor as a laurel-crowned Cæsar, his left hand resting on a sword, his right holding a Winged Victory. The Allies, upon their arrival in Paris in April 1814, commanded that this figure be removed, which was accordingly done; but the figure of Peace projected in place of it was not forthcoming, and up to 1830 a monster fleur-de-lis supporting a white flag occupied the point of vantage. Louis Philippe, not alarmed at any evocation of the Napoleonic spirit, ordered that the Emperor's statue should be set up afresh; but Chaudet's no longer existed, his bronze, by a singular destiny, having been melted down for the casting of the equestrian statue of Henri IV on the Pont Neuf. Émile Seurre was charged to make a new one, showing the Emperor as the Little Corporal in a grey coat and three-cornered hat, a semi-deification to which Napoleon III took exception. Augustin Dumont was then charged with the reconstruction of Chaudet's figure.



VENDÔME COLUMN, PARIS.

Meanwhile Seurre's statue was moved to the *rond-point* of Courbevoie, where it stayed till 1870, when, as the victim of popular frenzy, it was thrown into the river; not destroyed, however, the statue having been recovered from the water, and taken to the Dépôt des Marbres. Here it remained, forgotten, until 1900, when it was transferred to its present home, the Musée de l'Armée.

To return, however, to the last events in the career of the column itself. These culminated on May 6th, 1871, on which day the Communists pulled down the entire structure. A good number of the bronze plaques, however, were subsequently recovered, and served as models for the missing ones, and the replica of Chaudet's figure, though it had fallen from its height of 140 ft., was found to have suffered comparatively little damage. The re-erection of the column was ordered by a decree of May 30th, 1873, and the work was successfully carried out by Alfred Normand, Dumont's figure being put back in its place on December 27th, 1875. The vicissitudes of this column have been so strange as to warrant recounting here; but the column itself, by comparison with other works of the period, is too obviously a plagiarism to be regarded with unqualified admiration.

In the same way, but to nothing like the same extent, we feel that the Arc de Triomphe du Carrousel owes so much to the Arch of Constantine in Rome as to diminish considerably our interest in the main structure as the original work of Percier and Fontaine; but the detail is marked by that refined character of the best work of the French Empire style which is so pleasing, and additional interest is imparted to the monument by the colour of the different marbles used for the columns and friezes, the whole being exceedingly harmonious and elegant. Its present position, on one side of a very large open space that has been formed in front of the Louvre, gives to it a rather stranded appearance, quite different from what must have been the case when the arch was erected in 1806–1816, a piquant foil to the façade of the Tuileries. As an example of the application of sculpture to architecture it is particularly successful, the sculptured figures, marble reliefs, and carved ornament being blended with consummate art. Ramey, Deseine, Cartellier, Clodion, and Espercieux were the sculptors engaged on its embellishments, the chief of which are the panels depicting scenes of the wars—the Battle of Austerlitz and the Capitulation at Ulm on one side, the Conclusion of Peace at Tilsit and the Entry into Munich on the other, with panels on the return faces representing the Entry into Vienna and the Conclusion of Peace at Pressburg. Lemot carved for the summit a chariot, in front of which were set, as a trophy, the famous bronze horses of St. Mark's, Venice, which had come from the Temple of the Sun at Corinth. The horses were fixed in position on April 25th, 1807, and remained there for eight years. In 1815 the Allies claimed them, and Venice received again these precious relics of art which she had possessed since the fifth century. In 1828 Bosio sculptured a new quadriga in place of the one first erected, with a figure representing the



VIEW OF PLACE DU CARROUSEL, SHOWING POSITION OF ARCH.

Restoration, and horses conducted by winged figures of Peace, and it is this which exists to-day.

The Arc de Triomphe du Carrousel was regarded as the best and most tasteful monument of its day, and there can be no doubt that it influenced the architects in their original design for that most magnificent of all the Napoleonic monuments, the Arc de Triomphe de l'Étoile, with which we shall now proceed to deal at some length.

In February 1806, two months after the victorious issue of Austerlitz, Napoleon, seeking to impress the Continent with his majesty and relentless power, commanded the Municipal Council of Paris to erect a monument commemorative of the achievements of his Armies. The stellar site at the head of the Avenue des Champs Élysées was chosen, and two of the foremost architects of the day, Jean François Chalgrin and Jean Armand Raymond, were charged with the carrying out of the work. On the anniversary of the Emperor's birthday, August 15th, 1806, the first stone was laid, and the whole of the foundations, 25 ft. below the level of the road, were begun. The design, however, as regards the general mass, had only been tentatively agreed upon by the joint architects, and each started on the preparation of a separate scheme, both of which were submitted for final approval. The choice fell on that prepared by Raymond, which displayed the usual insular columnar features, carrying entablatures, and being sur-

columns; and although he met with se
sition, and the period of erection dra
his persistency resulted in the prese
piece, which, however, the architect d
to see completed, Chalgrin having died
20th, 1811. His faithful pupil, Goust
the design until he in turn, in the yea
succeeded by others. The table below
position of the work at various dates
several architects entrusted with
tion :—

1805–6. Chalgrin and Raymond appo
architects.
1808–9. Raymond retires from the wor
1811. Death of Chalgrin. Pedestals
1811. 1813. Goust, pupil of Chalgrin, co
work up to the level of th
the great arch.
1814. 1823. Work completely stopped.
1823. Goust re-appointed with Huyot as colleagu
Huyot attempts to depart from Chalgri
and prepares a scheme for the additio
engaged columns carrying attics, but
decision is to adhere closely to
design.



1824.) Huyot superseded by a commission of four architects,
1828.) including Fontaine and Gisors; Goust meanwhile proceeds with the work.

1828. Death of Goust; the work reaches the first course of the main architrave. Reinstatement of Huyot, who superintended the execution and the erection of the entablature and the caissons of the arches.

1830. The Revolution again stops the work.

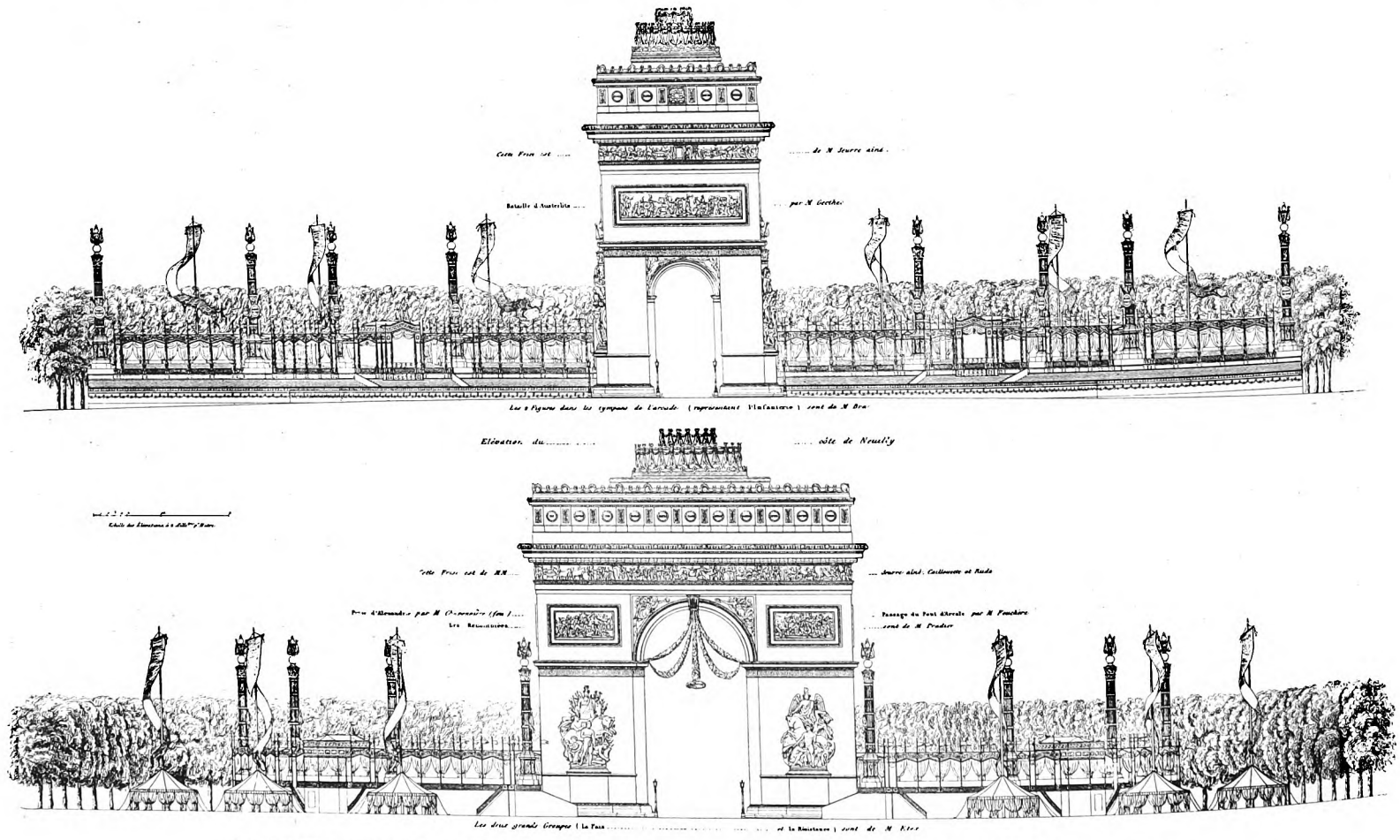
1832.) Blouet appointed to complete the structure, and to
1837.) design the decorations for the Fête d'Inauguration.

From this table it will be seen clearly that Chalgrin's conception of a grand and impressive monument, free from meretricious trivialities, passed through many vicissitudes. It is anomalous that Huyot attempted a return to a modification of Raymond's columnar idea at the expense of Chalgrin's conception, but fortunately his impulses were checked in time. Finally Blouet gently continued the work, and although he did not entirely finish it, his untiring skill left the monument much as we view it to-day.

At this juncture it will not be out of place to give a sketch of the careers of the architects engaged in the design and erection of this mighty Arc de Triomphe, and then to proceed to a consideration of the superb sculpture with which it is embellished.

Jean François Thérèse Chalgrin was born in 1739 and died in 1811. He was a pupil of the celebrated Servandoni, and later, in 1755, of Boullé, under whom in 1758 he obtained the *Grand Prix* of the Academy of Architecture. Chalgrin in due course studied in Rome, and on his return to Paris was appointed *inspecteur* under Moreau, who was then Architect to the city. His first commission was an addition to a house in the Rue St. Florentin for the Duc de la Vrillière. Afterwards the patronage of the Minister Bertin obtained for him the continuation of the College Royal in the Place Cambray, as well as several houses in Paris and Versailles. In 1770 Chalgrin was made a full member of the Academy of Architecture. He prepared a design for the church of St. Sauveur in the Rue St. Denis, and it is recorded that he succeeded Servandoni in the completion of the Church of St. Germain-des-Près. In the year 1777 he erected one of the towers of the Chapelle des Fonts, and between 1769 and 1784 carried out the Church of St. Philippe du Roule. He also prepared designs for alterations to the Palais du Luxembourg, in which building Chalgrin was confined as a prisoner during the Revolution, but from which he was liberated to convert it into the Palais du Directoire Exécutif. In this building Chalgrin made away with Debrosse's great staircase, and substituted another more magnificent in scale. After 1797 he became a member of the section of the Beaux-Arts in the Institut, and in this capacity directed many of the public fêtes which were held during that year. The Théâtre de l'Impératrice, or l'Odéon, was also a work of restoration entrusted to his guidance, and this he completed in 1808. Finally, as stated by Quatremère de Quincey, writing in 1814, he designed and partly superintended the erection of the Arc de Triomphe.

Chalgrin's quondam partner, Jean Armand Raymond, was born in 1742 at Toulouse. He studied at Paris under Blondel and D. Leroy. In 1766 he obtained the *Grand Prix*, and three years later travelled through Italy to Rome, returning in 1759 to France, where he resided at Montpellier. His earlier works include a Lavoir Publique at Nismes, and the Maison Le Brun in the Rue du Gros Chenêt, Paris. In 1800 he restored the Church of St. Laurent, Paris, and between the years 1798 and 1805 he was architect to the Louvre, which he prepared to receive the spoils and trophies of Napoleon's conquests. In 1806, however, he was superseded by Percier and Fontaine, who carried out extensive alterations and commemorated in a minor way the triumph of Napoleon by adding the new entrance with sculptural relief to Perrault's colonnade. (See illustration on page 67.) In 1805–6, as previously mentioned, Raymond



BLOUET'S SCHEME OF DECORATIONS FOR THE FÊTE D'INAUGURATION OF 1837.



Couronnement non encore exécuté

Projeté par M. Seurre aîné

Statuaires

MM. Brun, Jaquet, ...

M. Fradier ..... (Renommée)

M. Seurre aîné ..... (Bataille d'Aboukir)

Statuaires

et Lartic

M. Lemaire. (Funérailles de Marceau)

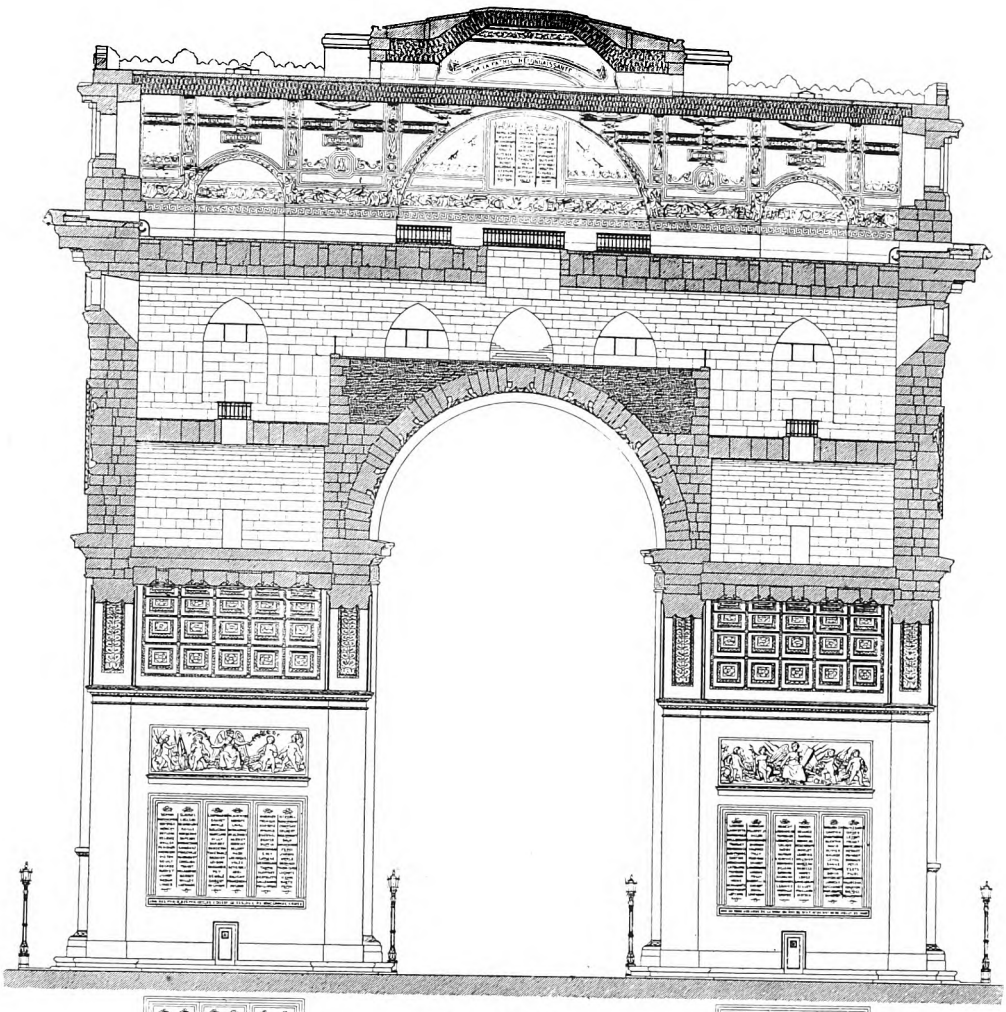
M. Cortot ..... (Le Triomphe)

M. Rude. (Le Départ)

Architectes successifs

MM. Chalgrin, (fon.) (1806 à 1811)
Goust. (fon.) (1811 à 1813, et 1813 à 1815)
Huyot, (1828 à 1833)
et Blouet, (1833 à 1836)

Plan.



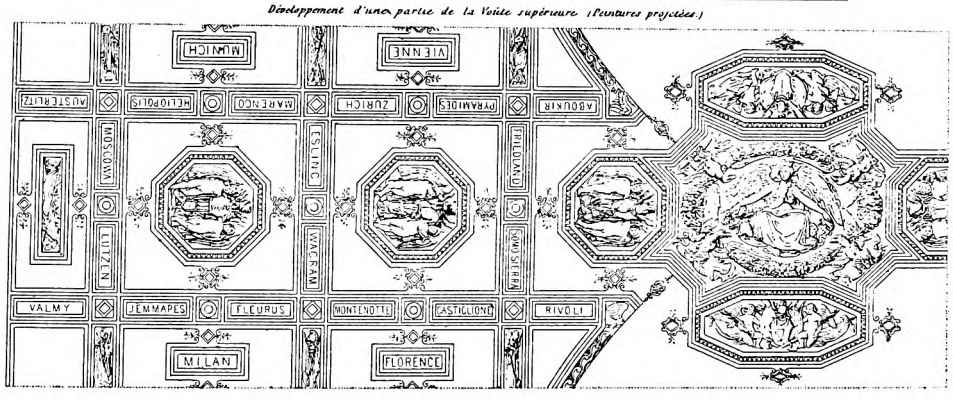
Noms inscrits

Echelle de 2 Millimètres p.r Mètre

Nota. Les Généraux dont les noms sont soulignés ont péri sur le champ de bataille

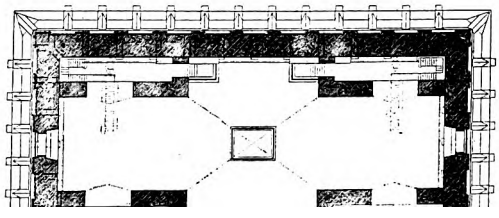
sur la face opposée

Développement d'une partie de la Voûte supérieure (Peintures projetées)



Echelle de 0 Millimètres p.r Mètre

Plan au-dessus de l'Entablement

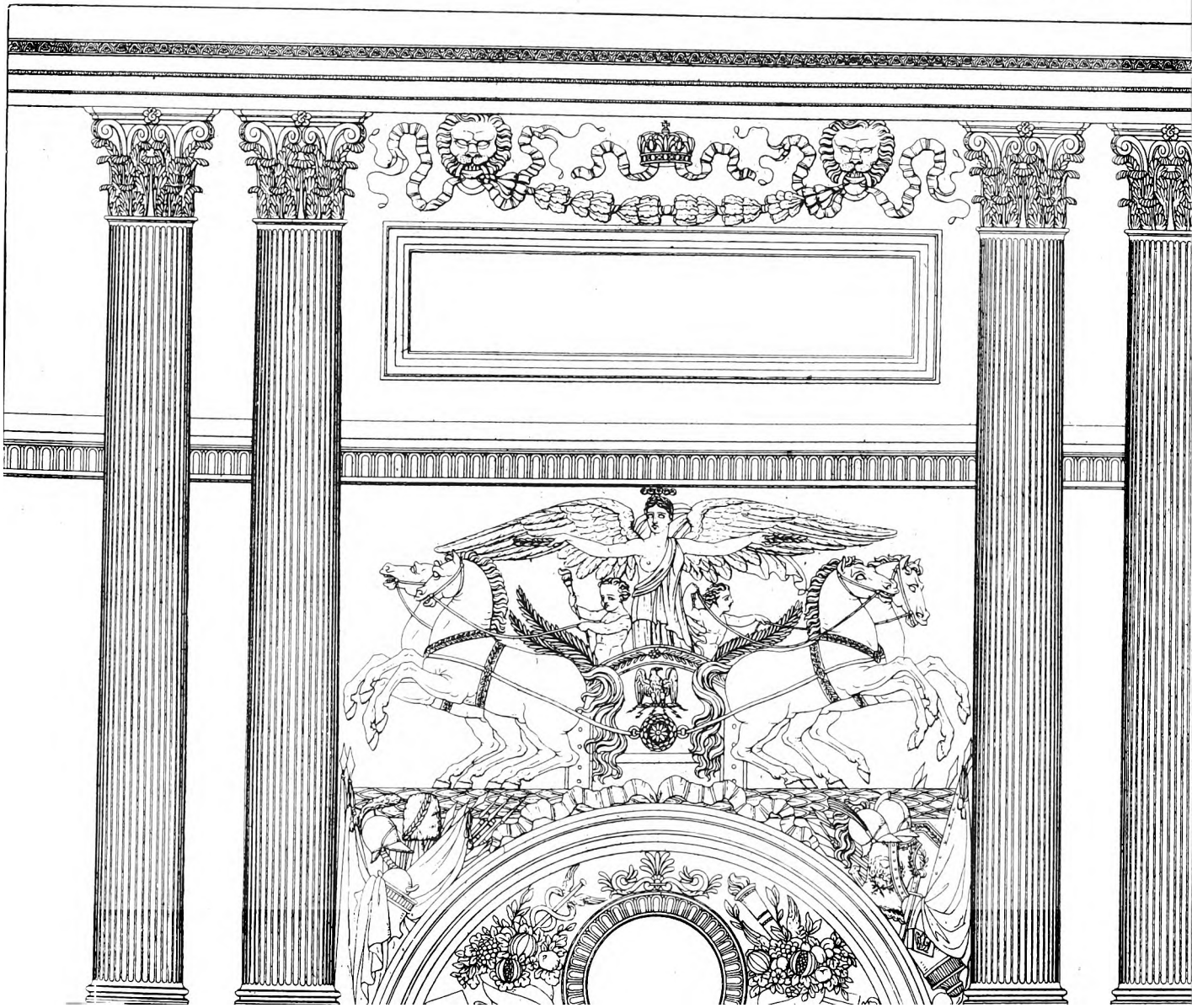


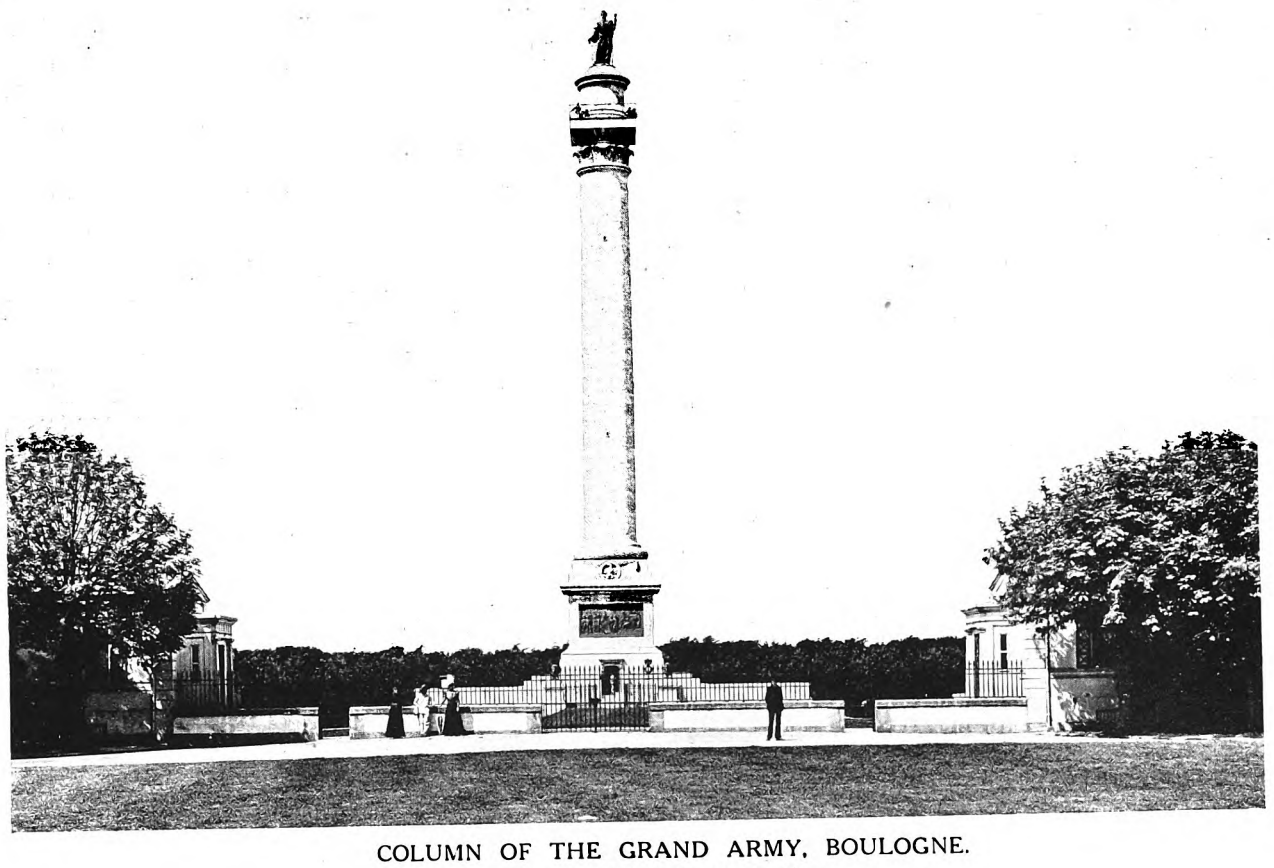
was chosen to work conjointly with Chalgrin in the preparation of the design for the Arc de Triomphe. He died in January 1811, at Paris.

Of the career of Goust, Chalgrin's talented pupil, little is known beyond the fact that he continued the design of his master after the death of the latter, from January 1811 until the stoppage of the works in 1813 after the disastrous retreat of the Emperor with his shattered army from Moscow.

Jean Nicolas Huyot (1780–1840), who succeeded Goust, was a student under his father, who was also an architect. He entered the studio of David to study painting, and eventually took up architecture again under the younger Peyre. In 1807 Huyot was awarded the *Grand Prix*, and his time for six years ahead was occupied with travelling in Italy. In 1817 he journeyed to the East to study the antique. Eventually, by way of Rome, he returned to France in 1821, and two years later was directed to prepare a scheme for the completion of the Arch, which he proposed to augment by adding four engaged columns. The Minister advised the continuance of Chalgrin's scheme, and the works slowly proceeded under G in 1836 was directed to design the enlargement de Justice, but ultimately he was succeeded by Du out the work.

Guillaume Abel Blouet, to whom the finishing ment was entrusted, was a pupil of Delespine. *Grand Prix* in 1821, he journeyed to Rome, and of investigations which were afterwards incorp magnificent volume, "Restauration des Thermes Caracalla à Rome," published at Paris in 1828. given some important restoration work at th Fontainebleau in his capacity of architect to t The line illustrations reproduced on Plates III an his sympathies with the Néo-Grec school, then under the direction of Labrouste, Duc, and Du design for the Fête d'Inauguration of 1837 (re page 66) points to his excellent taste in the ma tectural decoration. Blouet did not quite comple Triomphe, but the masterly and original treatme



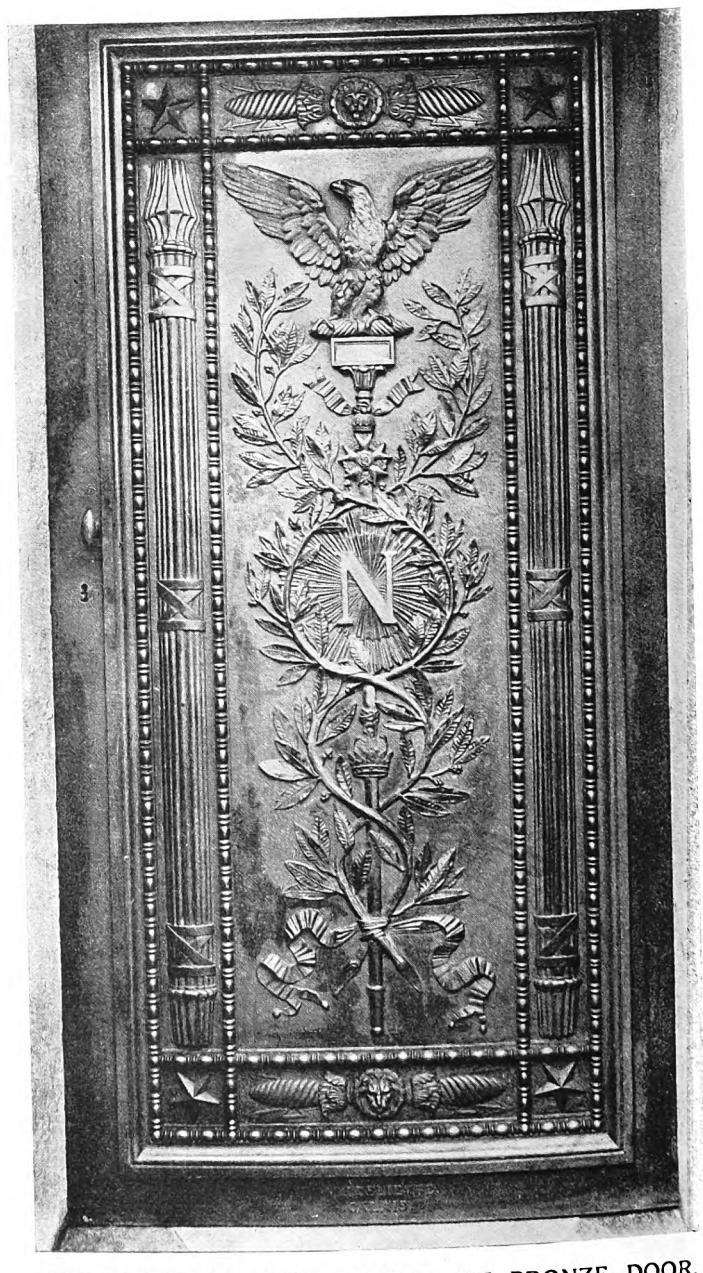


COLUMN OF THE GRAND ARMY, BOULOGNE.
Henry and De la Barre, Architects.

detail which distinguishes the attic storey of the structure, together with the exquisite design and modelling of the cheneau, exhibits the hand of an intellectual designer, and causes one to regret that other opportunities did not occur for him to exercise his talent.

In regard to the sculpture of the Arc de Triomphe we may note first that, majestic as the monument is in bulk, the appeal it makes to our sense of the ornate chiefly inheres in the four colossal groups which are applied in full relief to the richly simple piers—"The Departure" (of the Volunteers to the frontier in 1792) by Rude, and the "Triumph of the Emperor" (1810) by Cortot, on the side towards the Avenue des Champs Élysées; and "Resistance" (1814) and "Peace" (1815), both by Antoine Etex, on the side towards the Avenue de la Grande Armée. Of these four, "Resistance" and "The Departure" stand out pre-eminent for the magnificent qualities of their sculpture. "Resistance" makes an immense appeal to the imagination (see Plate I). The basis of its design is geometrical. It towers up from its well-proportioned pedestal in a series of brilliant surfaces which give the utmost effect of light and shade. The sculptor's inspiration for this group was wholly French; it owes a small part of its technique to Greek precedent; it retains the crude vigour of Roman sculpture of the best period; but these qualities are hidden in the masculine French treatment. The sculptor, while paying a tribute to the genius of Le Brun, whose pyramidal groupings on the piers of the Porte St. Denis afforded a prototype, excelled the work of that master by dispensing with the obvious architectural line, and attained his results by a consummate study of parts. This group of sculpture is irresistible in its majesty and typical of the undying heroism of France. Equal to it in vigour is Rude's well-known group of "The Departure," but this has not the same inspiration in its structure. The soaring figure that culminates the group is unconvincing in its arrangement, but this does not diminish our appreciation of the wonderful vitality of the sculpture, in no part more apparent than in the head of The Spirit of the Revolution, at once repulsive and arresting—the personification of fury, destructive of everything that may stand in the way (see illustration on page 63).

The panels on either side of the central opening, above the impost capping, representing, on the outward elevation "The Passage of the Bridge of Arcole," by Feuchères, and "The Taking of Alexandria," by Chaponnière, and on the inward elevation "The Funeral of Marceau," by Lemaire, and "The Battle of Aboukir," by Seurre, are treated rightly as subordinate decoration to the colossal groups below; while the reclining figures in the spandrels of the main arch on both fronts, by Pradier, adhere frankly

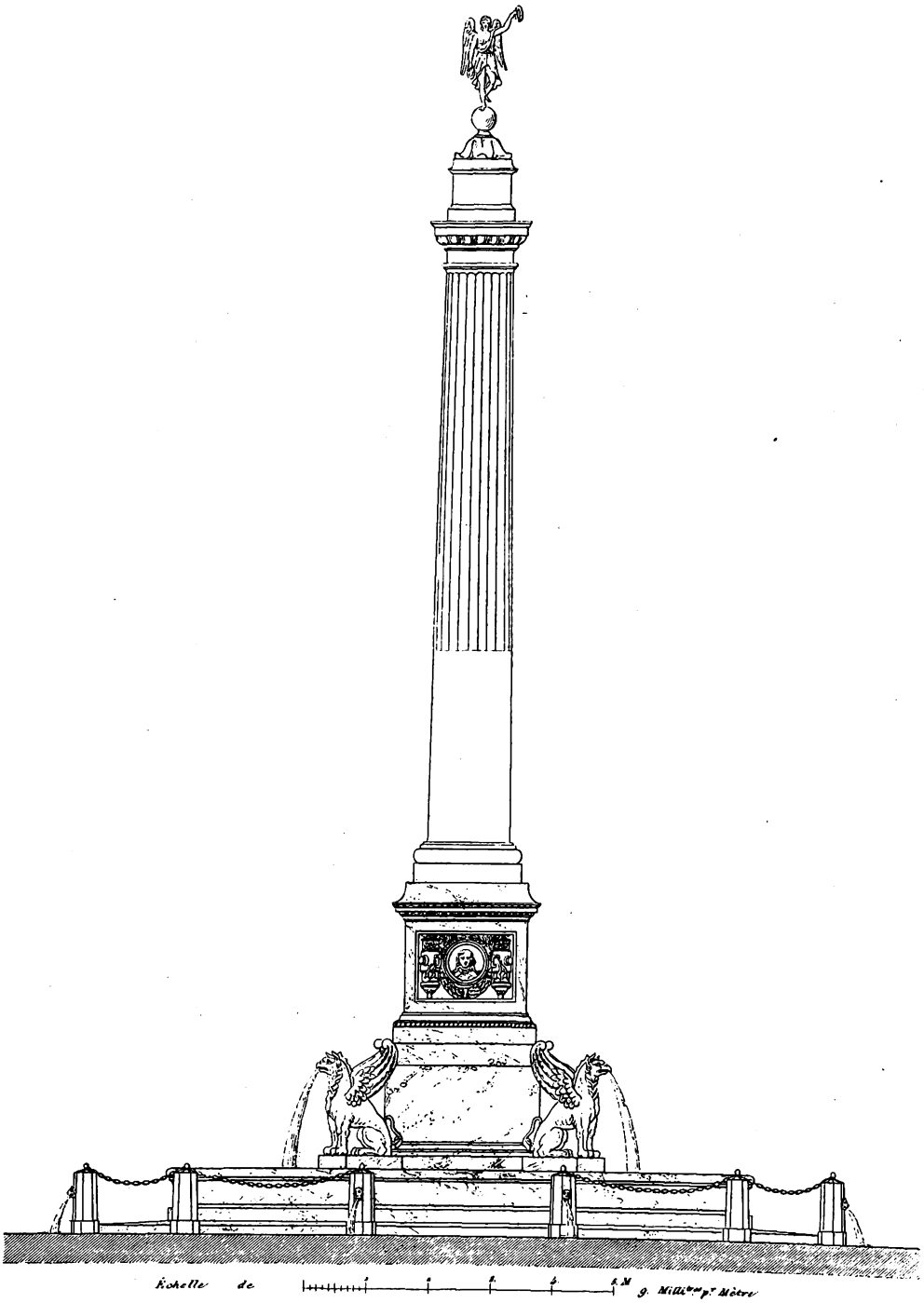


BOULOGNE COLUMN: DETAIL OF BRONZE DOOR.

to Roman models. On the side elevations of the monument are further panels sculptured with scenes of war, "The Battle of Jemmapes," by Marochetti, facing the Avenue Kléber, and "The Battle of Austerlitz," by Gœther, facing the Avenue Wagram.

The magnificent frieze that runs around the entire structure is the work of seven sculptors—Brun, Jacquot, Laitié, Seurre aîné, Seurre jeune, Caillouette, and Rude. On the side facing towards Paris, and half-way over the lateral arches, the

Infantry," by Valois. Gourlier's volume show scheme of painting for the vault of the attic (On the inside walls of the structure are inscriptic the list of actions, the names of 384 marsh lieutenant-generals, and generals of division, a names of those who fell on the field of battle, an ment of these gives emphasis to the importance o decorative adjunct to a national monument. La noted in connection with the embellishment of



MEMORIAL COLUMN AND FOUNTAIN AT TOULOUSE.
Urbain Vitry, Architect.

ulpture represents "The Departure of the Armies"; and on it was originally intend

which is practically £375,000, a comparatively moderate expenditure for so magnificent a result, for next to the Tomb of Napoleon under the dome of the Invalides there is no more impressive sight in Paris than that which is afforded by the Arc de Triomphe. And in concluding our appreciation of this noble structure we cannot refrain from a further eulogy of Blouet's scheme of decorations for the Fête d'Inauguration of 1837, embracing a splendid setting of columns of victory, reception tents, masts, and other features which the French consider so minutely in relation to the architecture; nor can we omit a final word of praise for the artistic genius which ensures the correct furnishing of public places in the matter of lamp-posts, guard-posts, and encircling pavements.

Turning now to Napoleonic memorials in the provinces, attention must first be directed to the Column of the Grand Army at Boulogne (see page 68). The dominating theme of this is Roman Doric in character, but the design is essentially French. This imposing pillar, 173 ft. high, was begun in 1808 under the direction of two architects, De la Barre and Henry, but it was not completed until 1840. De la Barre was only re-ponsible for the work in its preliminary stages, the task of detailing and finishing the structure having been achieved with much distinction by Henry. The general effect of the monument is particularly successful, on account of the study given to its setting, with the supporting lodges and railed enclosure that introduce the column to the platform on which it stands, and obviate an effect of startling abruptness which so often results when a vertical object is set in the midst of a public place without consideration of essential accessory features. The apportioning of the mouldings and the treatment of the ornament are alike highly original, and the cast-bronze door in the pedestal is one of the finest examples of its kind. The French fully understand the value of mass in their monumental work, but they seldom make the mistake of leaving a structure comparatively naked, as Wyatt did when he executed the Duke of York's Column at the foot of Lower Regent Street. This is one of the faults inherent in con'emporary English work, which future practice aided by experience of foreign examples should rectify.

Another notable provincial monument of the Napoleonic era is the Column and Fountain at Toulouse, illustrated on the preceding page. This was erected in 1827 by Urbain Vitry, architect to the city, as a monument to the fame of General Dupuy. The column is hollow, built up of cast-bronze sections, much in the same way as the famous Colonne de Juillet erected by Duc at Paris in 1840. It is reminiscent also of the Châtelet Fountain, in Paris, erected in 1806 to commemorate Napoleon's victories in Italy and Egypt.* The detail is refined, and the disposition of four chimeræ at the base of the pedestal helps to distribute the apparent weight of the mass, and to connect it with the basin of the fountain. Vitry was an accomplished

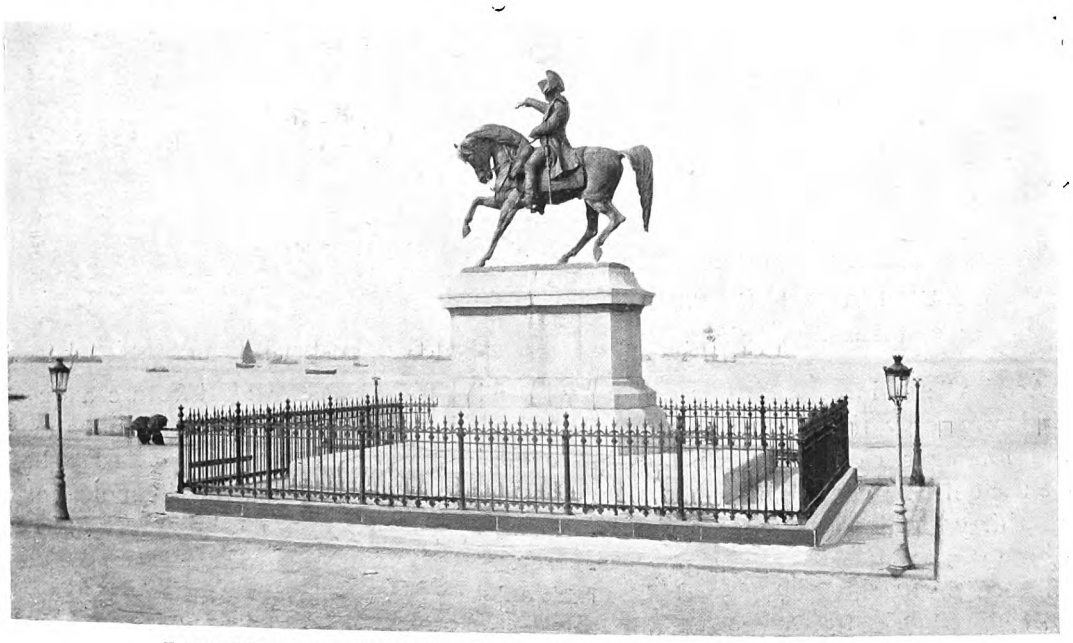


MONUMENT TO GENERAL HOCHE, VERSAILLES.

architect. He practised ten years after the fall of the Empire, and cannot be considered as an exponent of the doctrines of Percier and Fontaine, but his work is interesting as a connecting link between the periods covered by the latter architects and the influence of the 1830 Néo-Grec school.

Minor monuments erected during the Napoleonic period and subsequently, to the glory of the Emperor and to the memory of the fallen, are to be seen in many a French town, as also in the Cemetery of Père Lachaise. All exhibit a regard for correct character and symbolism, the monument at Versailles to General Hoche (illustrated above) being a typical example. Of a more important character is the colossal equestrian statue of Napoleon at Cherbourg, which in the sweep of the harbour which he formed here has a very appropriate setting (see illustration on this page).

The barracks and casernes erected to accommodate Napoleon's legions in training may also be considered in this survey, inasmuch as they display martial trophies, and indelibly record events of the time. The old "Timbre Impérial," now demolished, was a striking example.† The country villas of Napoleon's generals also, in many cases, give evidence of military events. There is, for instance,



EQUESTRIAN MONUMENT TO NAPOLEON AT CHERBOURG.
Le Véel, Sculptor.

* Described and illustrated in THE ARCHITECTURAL REVIEW for February 1915.
† See "Portes Cochères à Paris." Krafft.

villa just outside the grounds of La Malmaison, on the road Paris, formerly occupied by a famous general of cavalry, which s carved in its pediment the shako, sabretache, and other coutrements; and numerous similar examples might be cited. 'e may note, too, how from the impetus and discipline of the ıpoleonic wars can be traced that unique phase of orna- ental design applicable to architecture which, since that time, s never entirely ceased in French art. The armies of the nperor, it is true, destroyed towns, but they brought in their ıin a modern spirit which has proved its value to the nations Europe. Russia, in the intervals of her struggle, employed ench architects to design the palaces and public buildings of trograd; Prussia paid respect to the arts of France as a ult of the contact; Sardinia, after the first clash of arms osided, turned for inspiration to the country which had nporarily conquered her soldiers; Holland and the Low untries practically annexed the *style Empire;* and the glish, notwithstanding their aversion to the Corsican ogre, k advantage of the intermittent peace intervals to cultivate ench taste. The reac- n from the strokes of r was inevitable. At lan in 1806 the Italians re the first to acknow- ge French artistic su- macy, partly arising m the military cam- gn. The Arco del npione, or Arch of ıce (illustrated on this ge), was originally con- ıcted on an Empire del, in wood and can- , by the architect Cagnola, at the Porta entale, and in the owing year was begun sh in white marble. e works, however, were ped for a time, and ımed in 1816, after terloo. The Arch was ıpleted after Cagno- death by C. Lon- o, between the years 3 and 1838, the orna- tal parts having been gned by G. Albertolli. s monument is splen- y conceived, but lacks dignity of the Arc de mphe; it is interest- ievertheless, as show- how the latter struc- would have appeared

as Villeneuve, the nation was in no mood to erect to the Fleet. By contrast, in England, with its centuries of naval supremacy, the Nelson Column gar Square, with a few columns to the famous admir in the provinces, are the sole architectural acknowle have given to our national hero.

In conclusion we may observe how the clas augmented by the Revolution and developed under t of Napoleon and the coterie of artists who sought his military genius, spread its influence throug country, our own included, so that in architectu allied arts French expression in composition ar models in ornamental detail became the mediums use. The great spirits of the French architecture o nineteenth century were indeed the true inherit French classical tradition, and it was through thei and not through his own military conquests and fa the incomparable Napoleon reached his highest fa apotheosis.

A. E. R. R



THE DESTRUCTION OF CHURCHES IN THE WAR AREA.

VARIOUS phases of the destruction of buildings in the course of the present War have been dealt with in recent issues of THE ARCHITECTURAL REVIEW. The wholesale ruin of Louvain, the wanton destruction of Ypres, and the firing of hundreds of shells upon that masterpiece of French architecture—the Cathedral of Reims—stand foremost in the dreadful record. But far more appalling in extent has been the havoc wrought in inconspicuous towns and villages away from the main centres of attraction in Belgium and in France. Some conception of the general condition of ruin which these places now present can be gained from the views of Longwy, Sermaize-les-Bains, and Clermont which were published in our issue for February; while a more intimate idea of the havoc wrought upon the principal buildings of these little communities is afforded by the series of views now reproduced, showing some of the destroyed churches in the War area. The swaying line of battle has brought into prominence many a village which before the outbreak of War rested in undisturbed obscurity. Ypres itself was quite away from the beaten track, and such small towns as Nieuport and Dixmude—which have suffered so appalling a concentration of shell-fire that little now remains of either of them—were practically unknown to the majority of travellers in Belgium. Even more remote from the usual line of travel were the many little French towns whose names are now among the most familiar in the War area. La Bassée, Berry-au-Bac, Neuve Chapelle, St. Eloi: these are a few of such villages, brought into world-prominence by the raging conflict.



Photo: Sport and General.

CHURCH AT VISÉ (BELGIUM).



Photo: Sport and General.

BARCY CHURCH, AFTER THE BATTLE OF MEAUX (FRANCE).

Almost without exception the church was the chief building in these small communities, though it cannot be pretended that the buildings which now lie in ruins were all precious relics of an age when Gothic builders wrought masterpieces: the opportunities were limited, and there could have been no such demand for elaborate conceptions in construction and embellishment as were afforded by the great churches and cathedrals of the large towns. But in their own degree the villages occupy an important place in the life of every nation, and when one contemplates the complete destruction which has been wrought on thousands of such small centres in different parts of the war zone, the total effect is even more frightful than the destruction of individual buildings of greater prominence.

No comprehensive estimate of what has been destroyed in

:lgium and France will be possible until after the War, or til the German line has been thrown back within its own rders; but from reports and photographs which are already ailable it is clear that the result is no less than appalling. me of the churches in the small towns and villages in the e of battle have been literally pounded with shells for nths; yet, curiously enough, despite the amazing power of dern explosives, certain of them still survive, though ttered. "Eye-Witness" at the Front recently made a special :e of this. He said: "The astonishing strength of many the old mediæval buildings in this country, such as the mplars' Tower at Nieuport and the church tower of Messines, vinced by the fact that they have resisted bombardment by dern artillery. The latter is, of course, in a more or less nous condition, as a result of the German bombardment r months ago; great blocks of masonry have been blown off the belfry has been shot away, the interior is completely nt out; but the framework, though irregular in outline, and of gaping holes, still stands defiant amid the surrounding ns." More often, however, we fear that shell-fire has almost olly destroyed the churches against which, with wanton sistency, the Germans have directed their guns; and the ompanying views may be regarded as good evidence of fact.

In connection with this subject some remarks made by fessor Baldwin Brown in the course of a paper on "French Belgian Monuments and the War" may be opportunely ted. There was, he said, the necessary destruction caused nilitary operations largely of the nature of long-drawn-out lery duels. There was also deliberate destruction from tical motives, and there was destruction through rancour. these latter two motives might account between them for t of the desolation that had been wrought among the dings of Belgium. About Louvain there was no shadow oubt that the destruction of the University, and especially he world-famous Library, was a deliberate act. He had been assured on unimpeachable Dutch testimony that th had been drenched with petroleum and benzine, and on fire. Many buildings violated in this fashion a others were still in immi There were two classes —the trade and town ha Belgian cities, and the c and greater churches o of which, at least in th fighting, the Cathedral was by far the most i This magnificent Gothic a whole was an embod the ideas and the act the great twelfth centur began the development o Europe, while its beautif sculpture incorporated t ideas of the age which was fied in the gracious and c

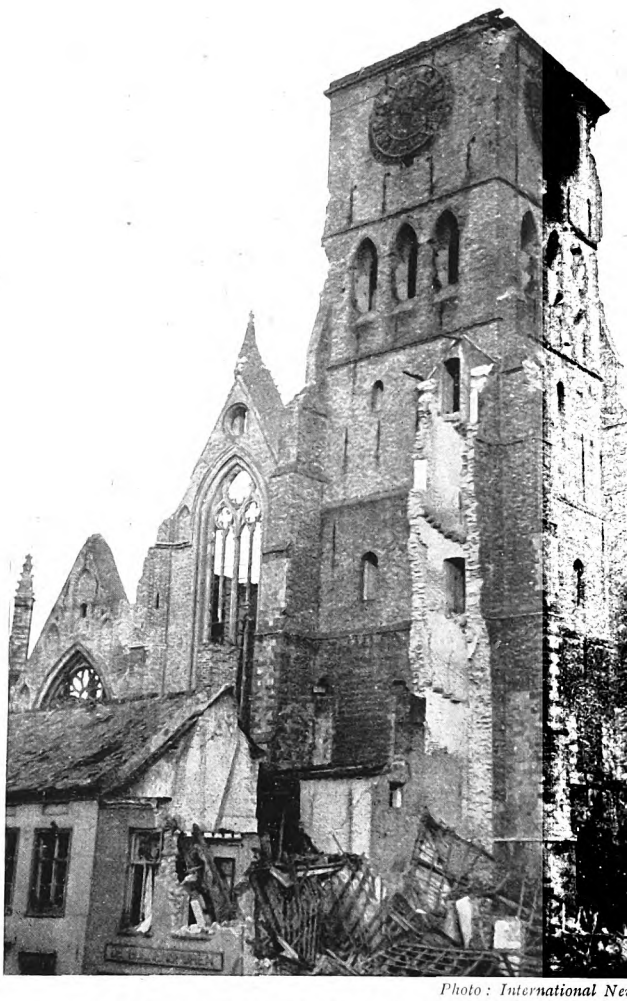
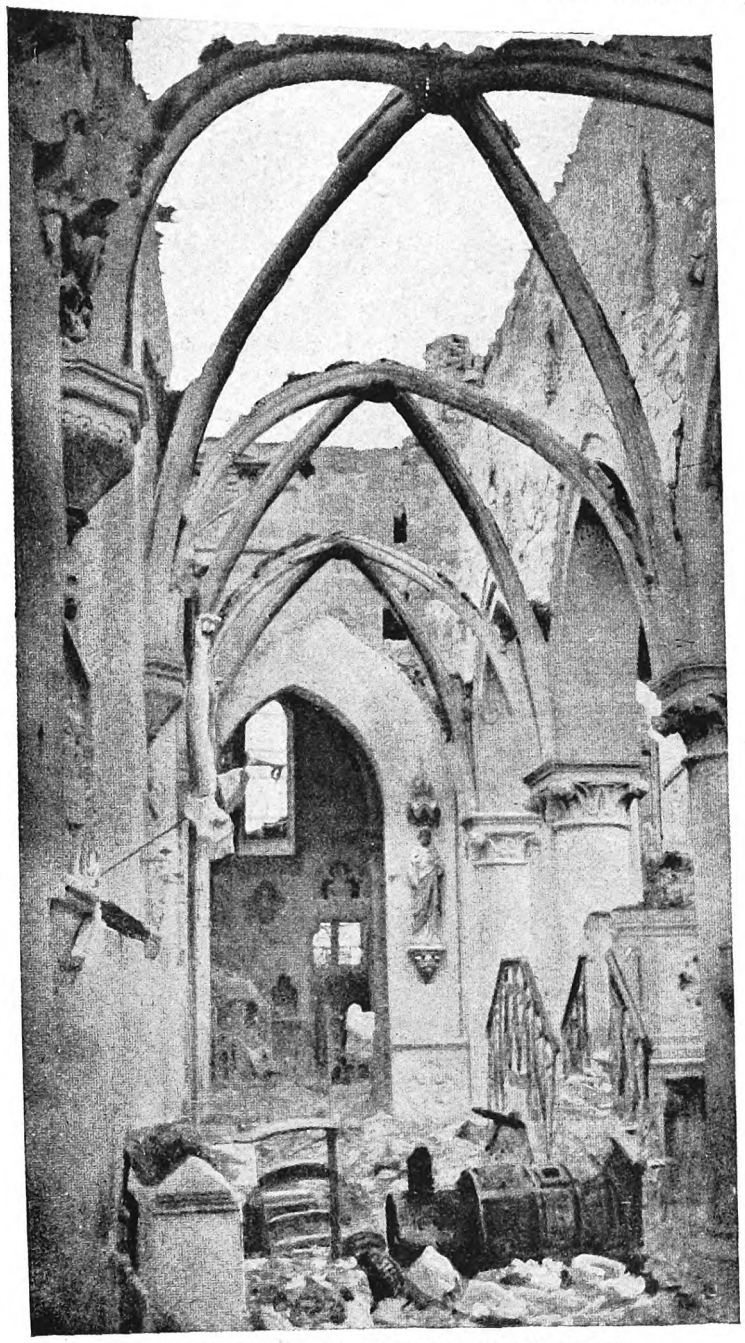


Photo: International Ne

CHURCH OF ST. NICHOLAS, DIXMUDE (BELGIU





CHURCH AT BERRY-AU-BAC (FRANCE).

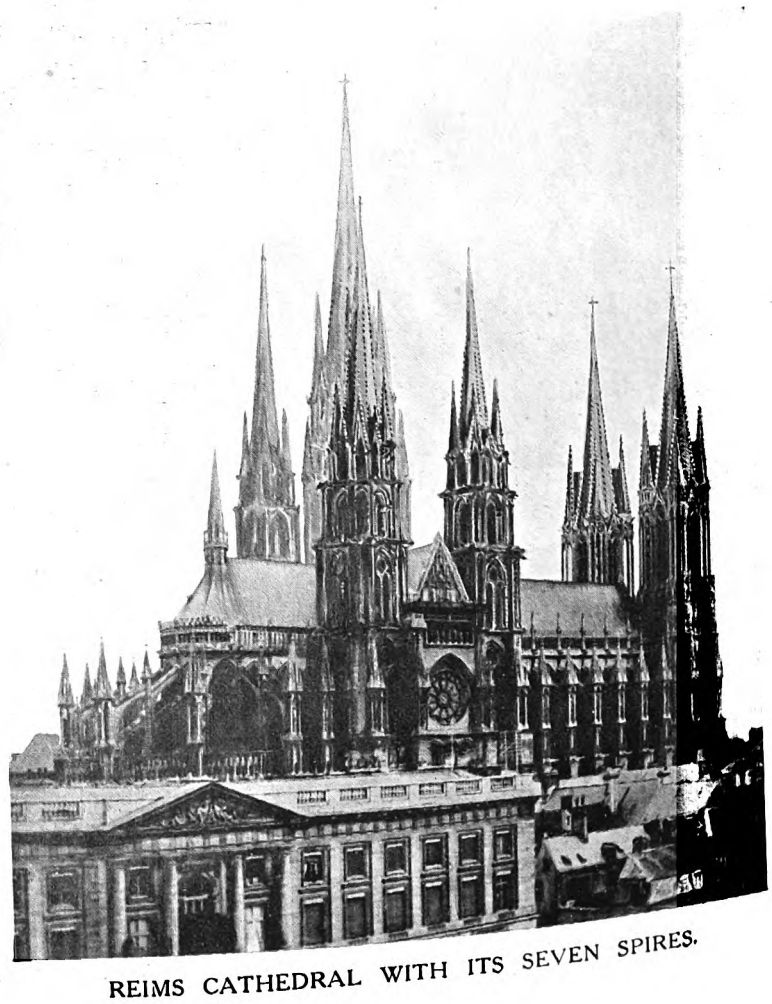
REIMS WITH ITS SPIRES.

THE views of Reims Cathedral published in THE ARCHITECTURAL REVIEW for November last showed what was the condition of the building after the first bombardment. Since that time a rain of shells has fallen upon the fabric, so that it seems probable that when photographs of the Cathedral in its final condition are available, utter ruin will confront the eye.

The original intention of the mediæval builders was to erect a magnificent group of seven spires, but only five of these were ever carried out. What would have been the resulting effect if they had all been built may be gauged from the accompanying illustration, which is based on the projection of a completed cathedral of the type of Reims to be found on page 324 of Vol. II of Viollet-le-Duc's "Dictionary" of French architecture. An enlargement was made of a good photograph of the Cathedral as it stood before the German bombardment, and Viollet-le-Duc's projection was enlarged so as to correspond as nearly as possible in scale. Then on the photograph were drawn and painted in, by Mr. J. E. Rowlands, Licentiate R.I.B.A., the towers and spires as represented by Viollet-le-Duc, with due allowance for visual perspective. The composite picture was then re-photographed. The height of the spires shown on the towers of the west front and of the transepts may be taken at a trifle over 400 ft.—almost exactly the height claimed by the Abbé Fournier in his account of Reims. The central spire represents a height of approximately 540 ft.

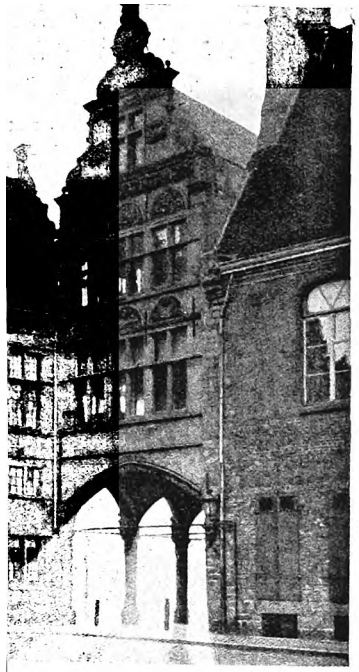
As a matter of fact, only the spires on the central and transept towers were erected. The Abbé Fournier describes the western towers as out of plumb. If this were found to be the case soon after their completion, another reason than want of funds suggests itself for the non-erection of the spires. The five central spires (of wood covered with lead) fell in 1481, as the result of a fire caused by careless workmen. The deluge of lead damaged towers and gables, and much of the timber-work of the roof must have been destroyed. Those responsible for the fabric were unable to do more than patch up the disaster. No attempt was made to re-erect the spires; the roof and gables were repaired, the transept towers razed to the level of the spring of the roof, and the central tower to a little above that of its ridge. The names of the workmen who share with the Kaiser the responsibility for the mutilation of the edifice have survived—Jean and Remi Legoix. But more may be forgiven them: they knew not what they did.

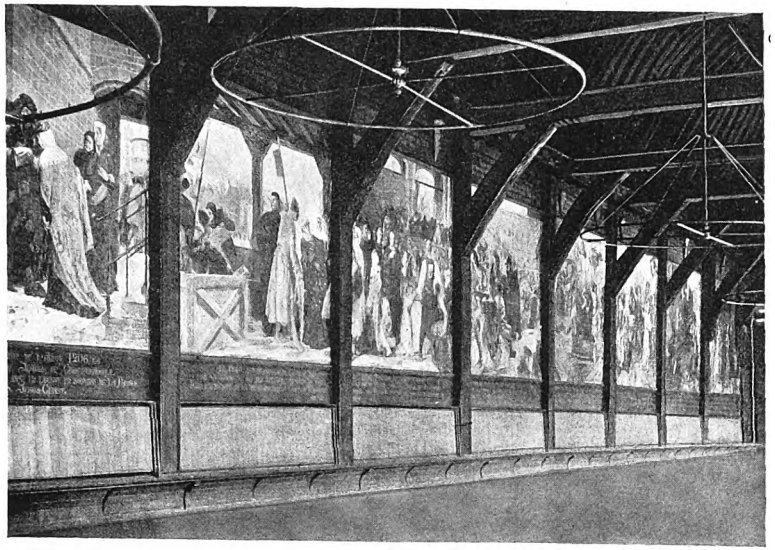
As to the possibility of restoring Reims Cathedral, many views have been expressed, among the most recent being those of Professor F. M. Simpson, F.R.I.B.A. Lecturing last month at the Horniman Museum, he said he believed that the damage done to the fabric could be made good, and some of the indemnity which the Germans would have to pay might well be ear-marked for the purpose. Taking into consideration the great strength of the building, he hoped that on further examination the stability of the piers, walls, and arches would be found to be unaffected, and the surface of the stone to be not altogether ruined. He knew nothing, however, of what had taken place in the latest bombardments. The damage done to the sculpture was more serious; but the French had good sculptors, and if they attempted restoration they would probably succeed; on the other hand, they might decide to leave the figures headless, as an example of German "culture."



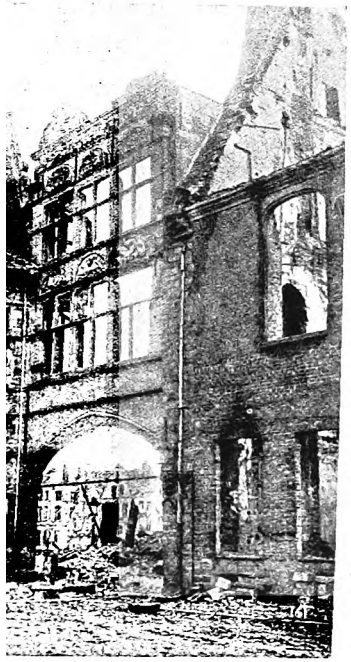
REIMS CATHEDRAL WITH ITS SEVEN SPIRES.

SOME CONTRASTS AT YPRES.













HAGHE'S LITHOGRAPHS OF BELGIUM.

THE mid-nineteenth century in England witnessed the prospering middle classes taking the Continental tour, after the approved manner of the well-to-do of an earlier generation making the Grand Tour. Railways and improved means of communication were bringing within reach the beauty-spots of Europe, and a popular demand arose for prints of these. "Here is a publication," says the *Herald*, reviewing Stanfield's "Sketches on the Moselle, Rhine, and Meuse," published in the 'forties, "that cannot fail to convey delight to thousands by its appearance, to thousands or hundreds who have traversed the scenes which it so effectively reproduces, and to thousands who, without having ever crossed the Channel, yet can quickly appreciate all that is grand and beautiful in Nature and accomplished in Art." This was the day of the lithograph, and though the modern outlook is not in sympathy with the work of the mid-Victorian lithographer, with his affinity for black and white chalkings on a buff ground, it is well to remember that some of the productions of the period possess considerable artistic merit. In this category must be counted the lithographs of Belgium by Louis Haghe, in which we can at least recognise a sure draughtsmanship and a fine sense of composition. The accuracy of the draughtsmanship is indeed astonishing, as we have occasion to observe after closely comparing some of the accompanying illustrations with modern photographs of the same subjects. It will be noticed that the introduction of figures was a salient feature in all Haghe's work; but one feels that though these are put in with skill they have rather the appearance of lay figures, due no doubt to the fact that it was Haghe's method to make careful sketches of the architectural subjects on the spot, and later to work these up for his lithographs and then introduce figures of the same period as the architecture. To-day his Belgian lithographs have a sinister interest when we remember that some of the fine interiors he depicted have been ruined by shell-fire, while others suffer the ignominy of being filled with German officers and officials.



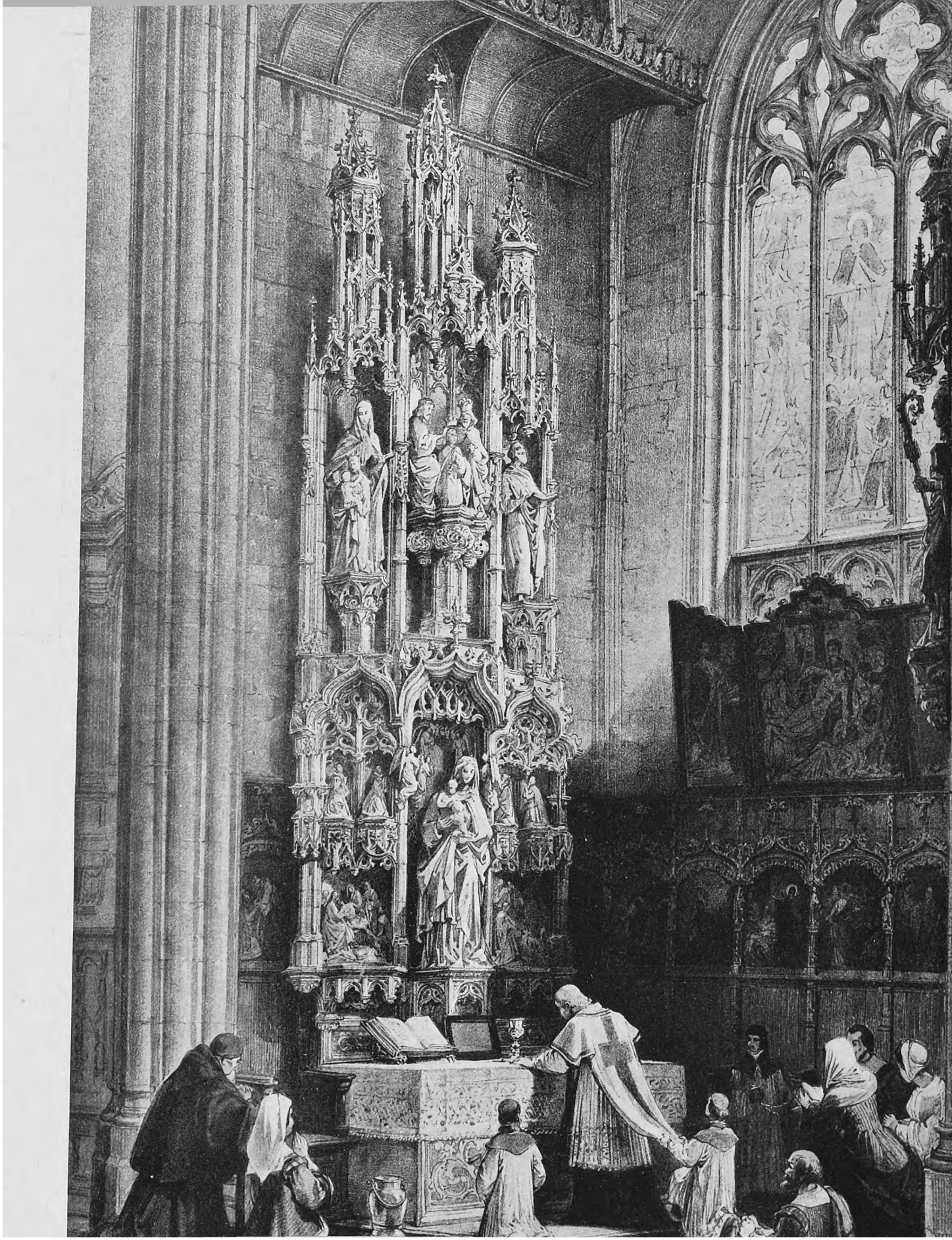
INTERNAL PORCH IN THE COUNCIL ROOM OF THE TOWN HALL, OUDENARDE.

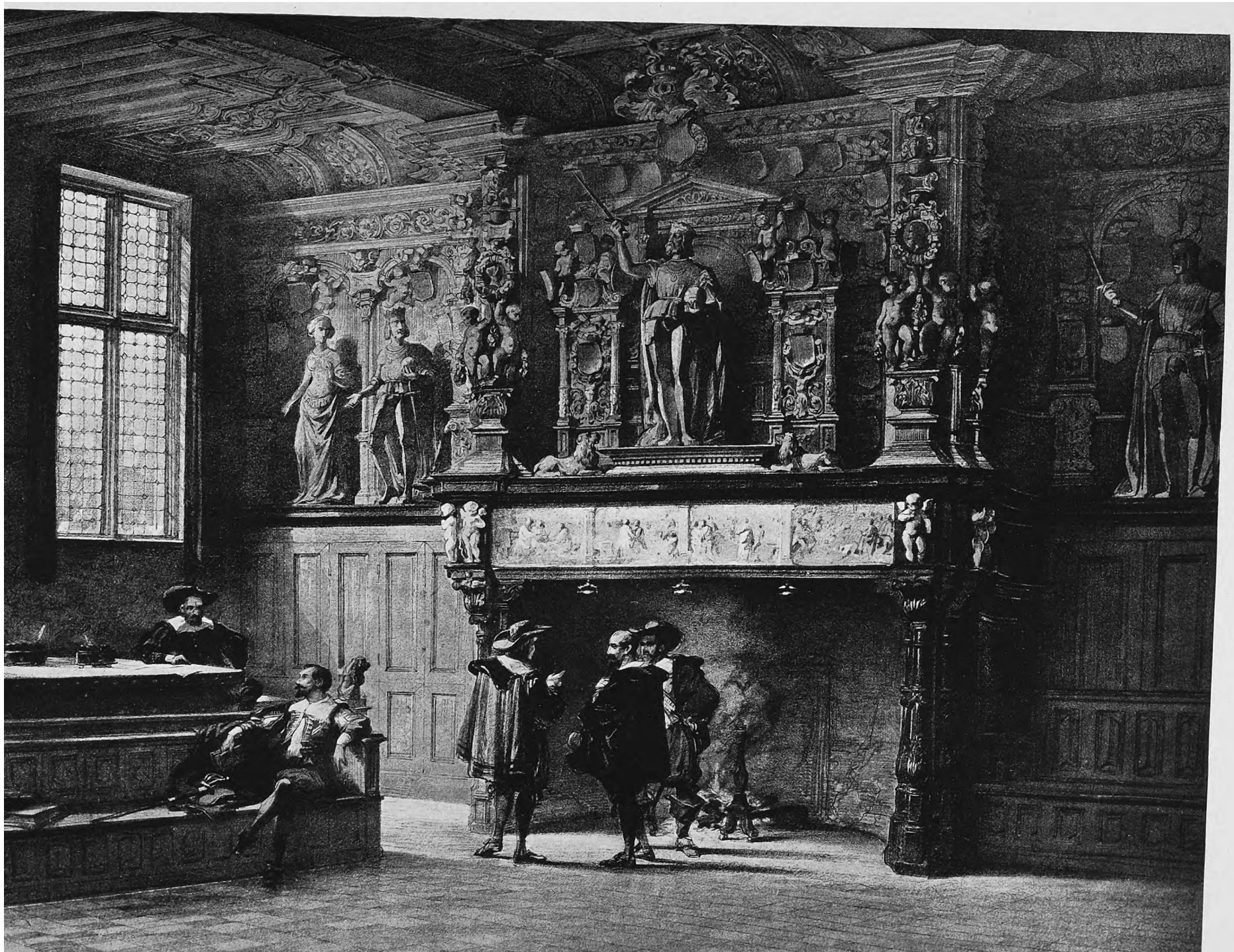
Haghe was a Belgian who came to this country as a young man, and he had a very successful career. He was born at Tournai on March 17th, 1806. His father was an architect, and from him Haghe learnt that accuracy of draughtsmanship to which we have already referred. His right hand was deformed from birth, and as a consequence all his drawings were executed with his left hand; a fact, however, which must not be regarded as any special piece of cleverness, for it is just as easy to draw with the left hand as with the right, if one has been trained to do so from early years.

At Tournai, after being in college for about ten years, Haghe received special instruction in water-colour drawing from the Chevalier de la Barrière, a French emigrant who had set up a lithographic press in the town. Haghe was greatly interested in this enterprise, and his principal, recognising the talent of his pupil, asked Haghe to assist him in producing the lithographic views of scenery which were so much in demand at the time. Haghe thus became engaged on a series of "Vues Pittoresques de la Belgique," the lithographs being made from paintings by J. B. De Jonghe. He was not, however, fated to continue this work in his native town. A young Englishman named Maxwell went to study lithography under De la Barrière, and it was he who persuaded Haghe, then seventeen years of age, to come over to this country.

In London, Haghe became acquainted with William Day, the publisher, with whom he entered into partnership, and conjointly they produced a number of works which "raised lithography to perhaps the highest point to which it ever attained." It was Haghe's custom to pay periodical visits to his native land, and while on these excursions he gathered the material necessary for the three series of lithographs of "Sketches in Belgium and Germany" which were published between 1840 and 1850. Each volume comprised about thirty plates, imperial folio size, issued at four guineas.

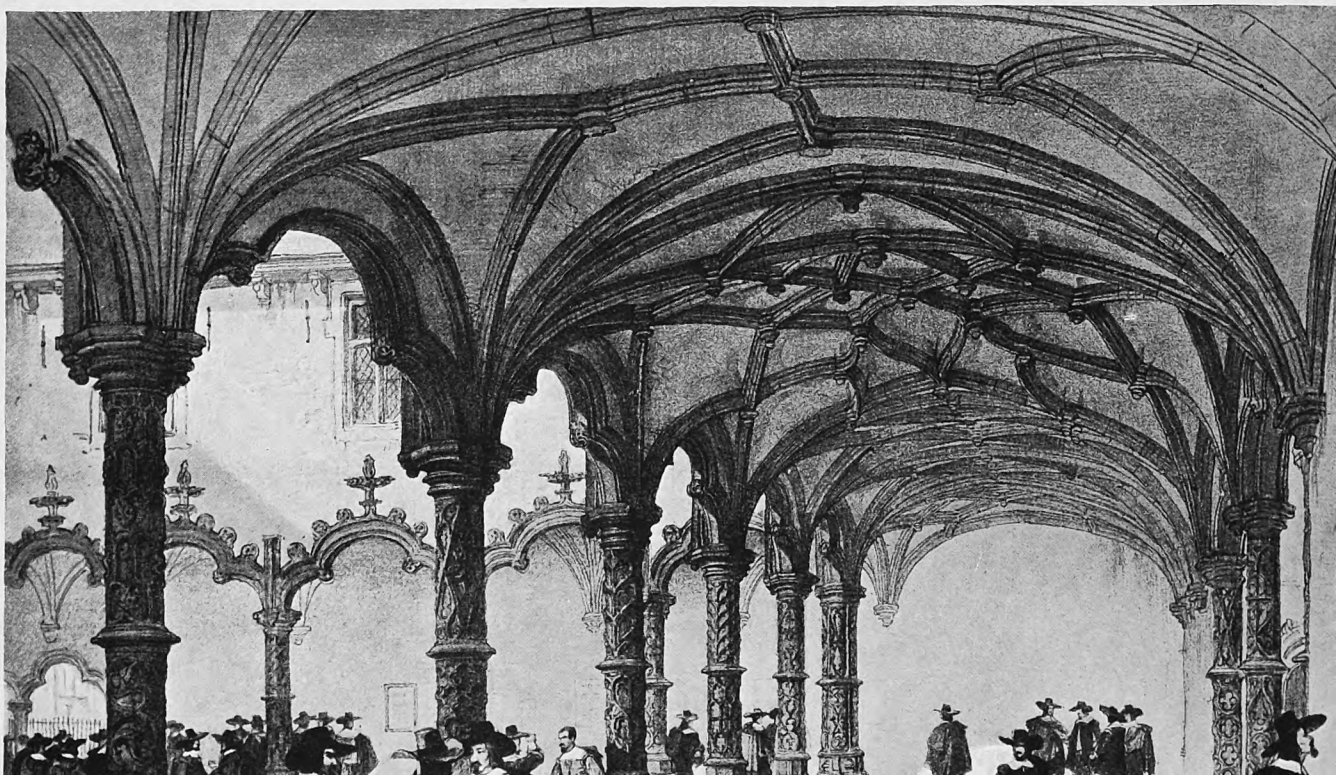
Haghe's last works in lithography were a set of views of Santa Sophia, Constantinople, and a large reproduction of David

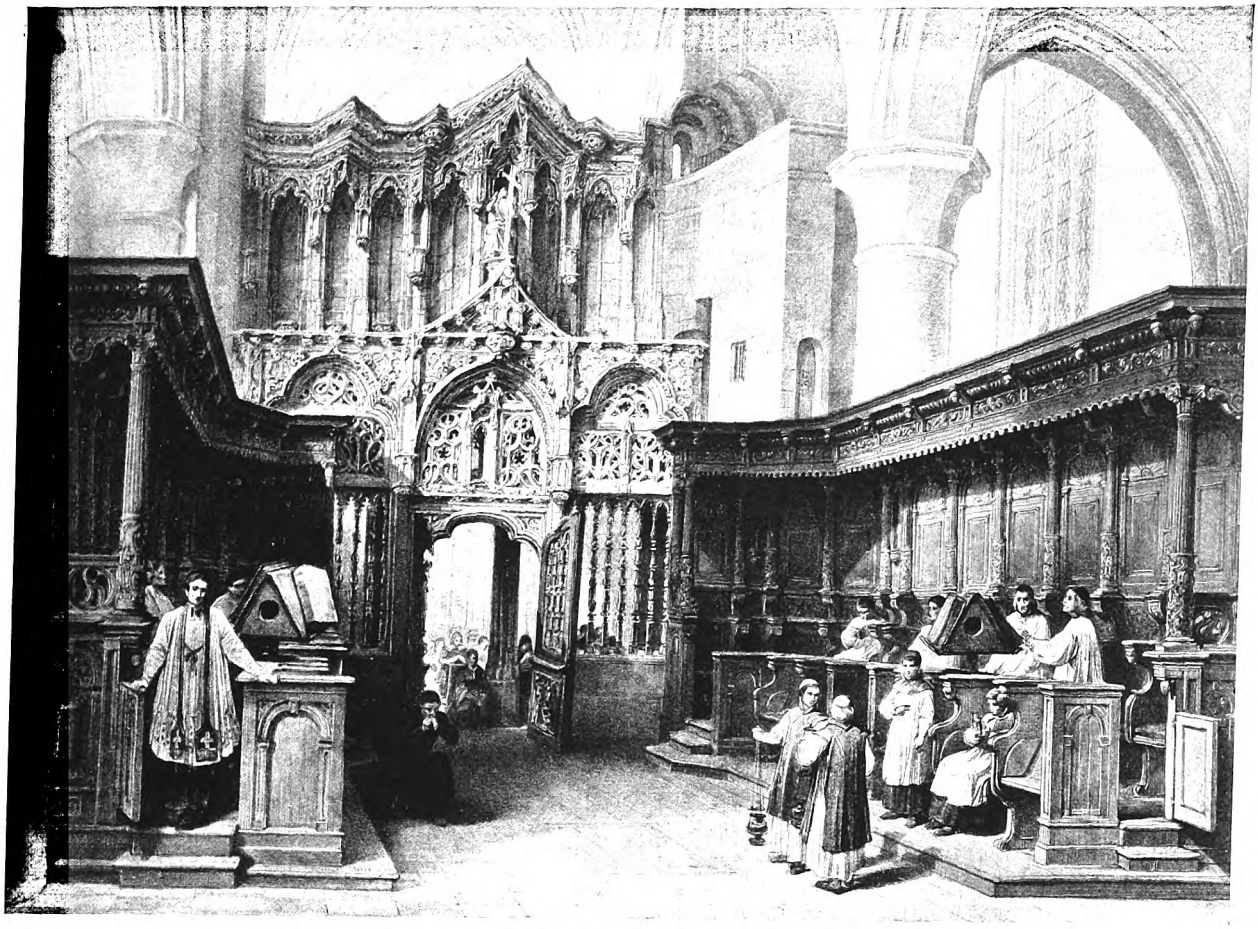






SALLE DU PEUPLE, TOWN HALL, OUDENARDE.





CHOIR OF THE CHURCH OF ST. NICHOLAS, DIXMUDE.

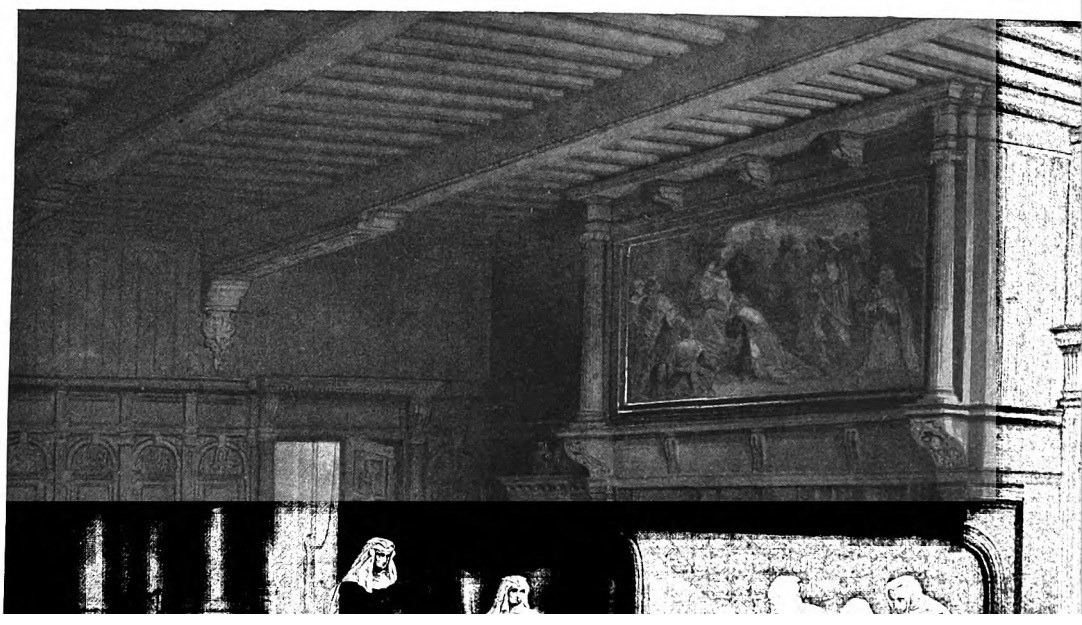
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character as the great stone tabernacles wh
St. Pierre, Louvain, and other large churches.

Palais du Franc, Bruges: The greater part
building was demolished to make way for the P
(erected 1722–1727), but among what remains is t

Roberts's "Taking of Jerusalem." This latter, which William Simpson spoke of as the most important piece of chalk lithography ever executed, occupied Haghe for two years; but it proved a failure in the printing, and after half a dozen impressions had been taken the beauty and brilliance of the work had gone.

In 1852 Haghe forsook lithography for water-colour painting, in which he also achieved distinction. He was one of the chief supporters of the New Society (now the Royal Institute) of Painters in Water-Colours in its early years, and was President of the Society from 1873 to 1884. In 1854 he sent to the Society's exhibition "The Council of War at Courtrai," which is now in the National Gallery; and he continued to exhibit regu-



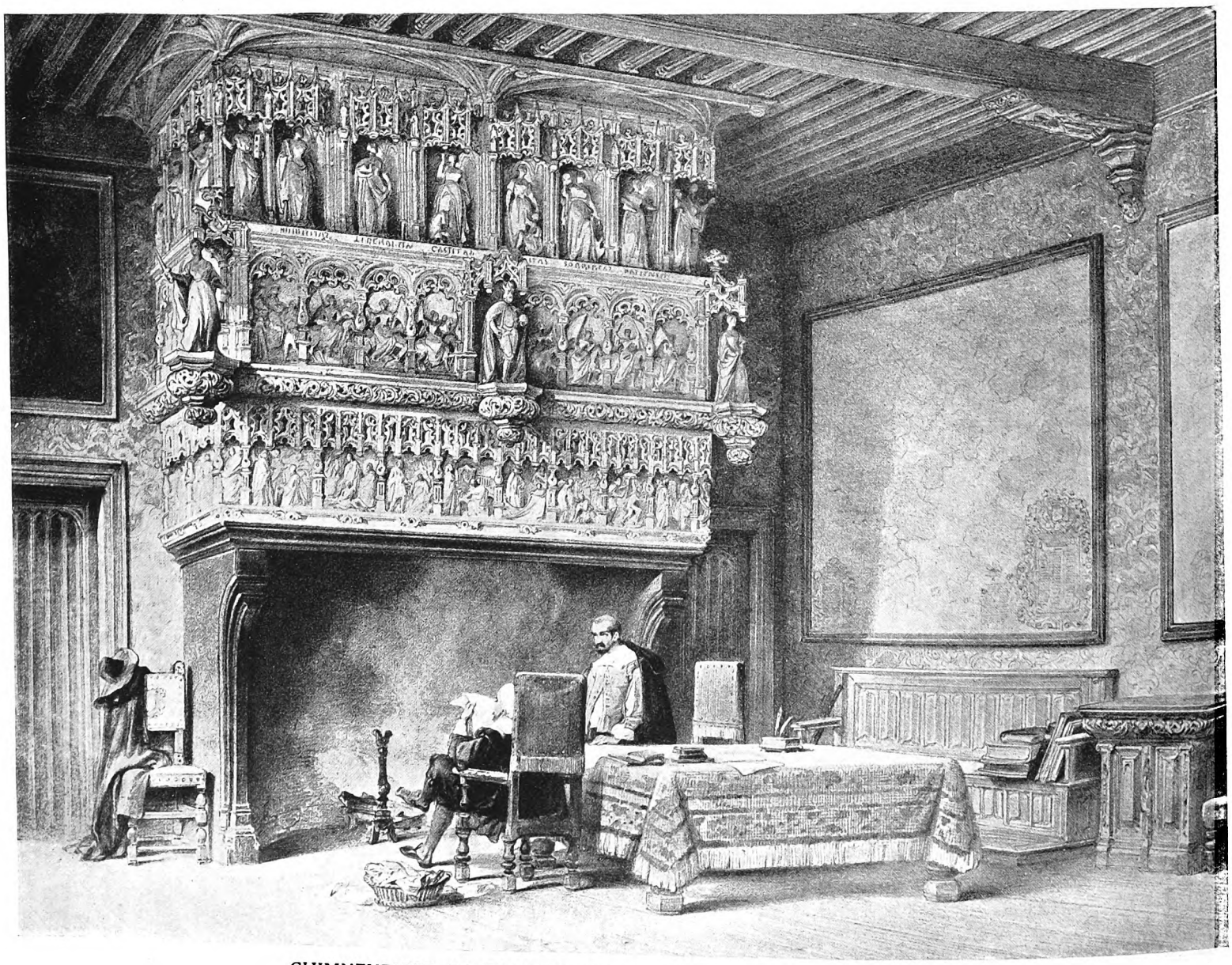
Room with its remarkable chimneypiece, shown on Plate VI. This was executed in 1529–1533, in commemoration of the Treaty of Cambrai, after the designs of Lancelot Blondeel of Bruges; the carving being by Guyot de Beaugrand of Malines, and seventeen other sculptors. The lower part is of black marble, the four panels in the frieze, of alabaster, being sculptured with scenes from the story of The Chaste Susannah. The upper part is of oak, the central figure being of Charles V, with medallions of his father and mother supported by amorini on either side, and other figures above the panelling to right and left—Maximilian of Austria and Mary of Burgundy on one side, and Ferdinand of Aragon and Isabella of Castile on the other. "The Franc," says Mrs. Stratton in her recent book on Bruges "was composed of the villagers or *Buiten poorters*, those living outside the gates of the city and not subject to the city's jurisdiction. They occupied a wide-spreading tract of country in the neighbourhood of Bruges, enclosing ninety-one parishes and several towns which to-day are of importance; among them Ostend, Blankenberghe, and Sluys. It was Philip of Alsace, Count of Flanders, who in 1190 granted the people of the Franc their charter, constituting them 'The Court of the Liberty of Bruges.' Possibly with an idea of condoning his generous treatment, Philip included in the charter or *Keurbrief* some stringent game laws, from which hardship the people of the Franc were not released until 1477. The private residence of the Seigneur of the Franc was the castle of Tilleghem, situated in richly-wooded country about three miles outside Bruges beyond the Porte des Maréchaux."

The Bourse, Antwerp: Haghe's lithograph (Plate VII) shows the cloister court of the original Gothic building, built in 1531, by Dom. van Waghemakere, and on this account is of special value as a record, the building having been destroyed by fire in 1858, and rebuilt in 1869–1872 according to the design of J. Schadde.

Church of St. Nicholas, Dixmude: This church, built in the latter part of the fifteenth century, has been entirely destroyed during the present War, so that Haghe's lithograph of the choir, with its elaborately carved stalls and curious stone screen (executed in 1536–39 by Jean Bertet), possesses value as a record as well as merit as a print.

Hôpital St. Jean, Ypres: The fine room of which Haghe made a lithograph (illustrated on preceding page) dates from the sixteenth century. The painting over the fireplace represents The Adoration of the Wise Men, by Karel van Yper, the fireplace itself being lined with brown and blue Delft tiles. We do not know what is the present condition of the building.

Town Hall, Courtrai: The chimneypiece in the Council Room of this building, shown below, dates from 1527. The upper part is of oak, sculptured with figures of Faith, Charity, Chastity, and other virtues, in niches. The remainder is of stone, with carved panels of the Deadly Sins, and scenes from the Life of Faith. The central figure, on a rich corbel, is of Charles V, with Justice at the angle on the left, and Peace at the angle on the right.



CHIMNEYPIECE IN COUNCIL ROOM OF TOWN HALL, COURTRAI.

THE UNION STATION, TORONTO.

By NORMAN MURRAY.

ABOUT two years ago the Grand Trunk and Canadian Pacific Railways entered into an agreement to form a Terminal Company for the purpose of erecting and ɔerating a Union Station at Toronto. The Terminal Com-ny appointed as its consulting engineers Mr. H. R. Safford, ıief Engineer of the Grand Trunk, and Mr. J. H. R. Fairbairn, sistant Chief Engineer of the Canadian Pacific, with r. J. R. W. Ambrose, Engineer of Grade Separation, as Chief ıgineer of the Terminal. Messrs. Ross & Macdonald and Hugh Jones were appointed architects to design and supervise the nstruction of the work, and with them Mr. John M. Lyle, of ɔronto, was subsequently associated as local representative.

by the accompanying illustrations, but the consi heavy maximum periods influenced the archit mending the construction of a building large e complete separation of entrance and exit traffi periods, and for the time when the traffic of the have grown to demand it. This complete separat indeed the dominating idea of the plan, and in t new Toronto station is unique, no other stati similar object to be accomplished so completely Central Station in New York provides separat and suburban traffic on two levels, the inbound express traffic being further separated through



THE TICKET LOBBY.

The architects were instructed to provide a station which ld adequately meet the needs of the passenger traffic of city, and to make the fullest provision for the baggage ic. To this end they made a very careful study of the litions at Toronto, and paid various visits of inspection to large termini of the United States; the result of their stigations being embodied in a report which they presented ıe Engineering Board of the Terminal Company. This rt showed the passenger traffic at Toronto to be equal to

of additional separate station buildings. The Station, New York, provides a separate exit conc arrangements are such as to make the meeting of cult. The new Kansas City Station provides se the ticket lobby is reached.

It so happens at Toronto that the elevation of above the present track level affords an opportunit a train waiting-room midway between the street exit concourse beneath the ticket lobby. Thi

of the station. In the centre of the space is the information bureau; on one of the long sides are the ticket offices, to the number of 20; while at one end is the restaurant, and at the other end the general waiting-room. Opposite the ticket offices are the parcel-checking counter and the baggage-checking counter, each with a frontage of 50 ft. These are separated by a 40 ft. entrance passage to the train waiting-room, which, as already explained, is arranged beneath the tracks. Similar rooms are provided in the new Michigan Central Station at Detroit, and the new Union Station at Winnipeg, though these are much smaller than the one to be provided at Toronto.

The train waiting-room is reached by passing down a broad easy ramp in the entrance passage from the ticket lobby. As the stairs to trains lead directly out of this room from either side, it will naturally be a gathering place for passengers. The room, though limited in height by the elevation of the tracks, will be 100 ft. by 250 ft., and will be made attractive by marble and glazed terra-cotta; it will provide all the comforts which may be required by waiting passengers, including an abundance of light and ventilation, and concessions for the sale of various articles which may be needed by the traveller. Access to trains is by stairs to the right for west-bound trains and to the left for east-bound trains; announcements concerning the departure of trains being placed at each stair to train platforms. Passengers arriving will descend separate exit stairs leading from the train platforms to separate exit concourses placed on either side of the train waiting-room, and provision is made so that passengers who wish to reach trains on other tracks may pass through to this room.

The difference in levels makes possible the provision of easy ramps from the exit passages to an exit concourse placed beneath the ticket lobby. During heavy periods outgoing passengers will pass through this exit concourse, which, except for the ticket offices, is practically a duplicate of the ticket lobby above. The information counter is in the centre of the room, and parcel-checking and baggage claim counters are provided in positions directly beneath those of the ticket lobby, an arrangement which enables the business capacity of the station to be practically doubled, while the absence of interference by entering passengers will greatly facilitate the transaction of business. Similarly, passengers hurrying to trains will not be hampered by crowds of outgoing passengers.

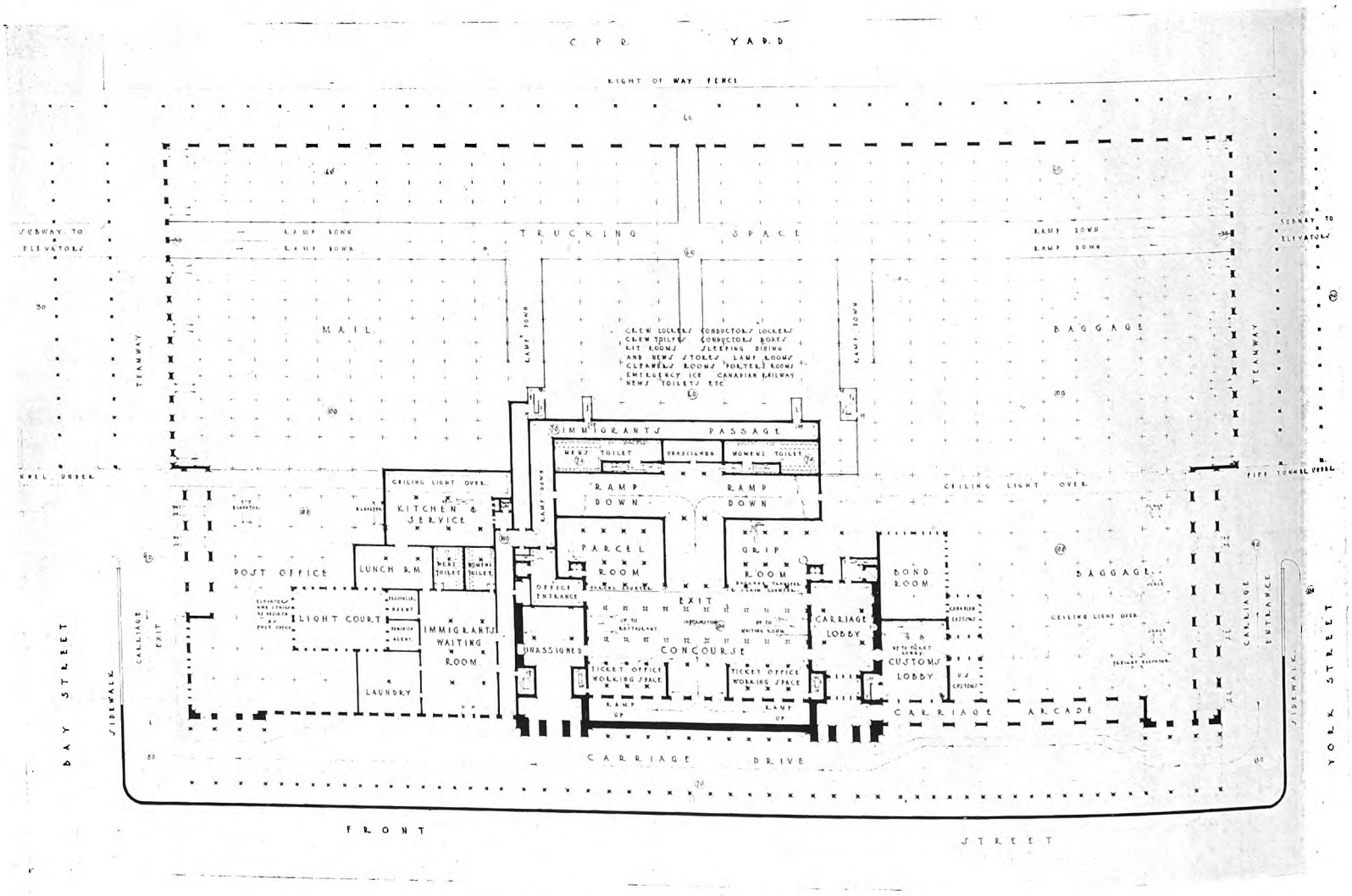
The arrangements for meeting arriving or departing passengers are ideal, inasmuch as there will be but one point where all passengers can be met, irrespective of the direction from which they arrive.

In connection with the general waiting-room, at ticket-lobby level, provision is made for men's toilets on one side, and for women's toilets, adjoining a women's rest room, on the opposite side; there are provided also a baby-room, matron's room, and emergency hospital, so placed as to avoid the taking of invalids through the station building proper. Toilet facilities are also arranged in connection with the train waiting-room.

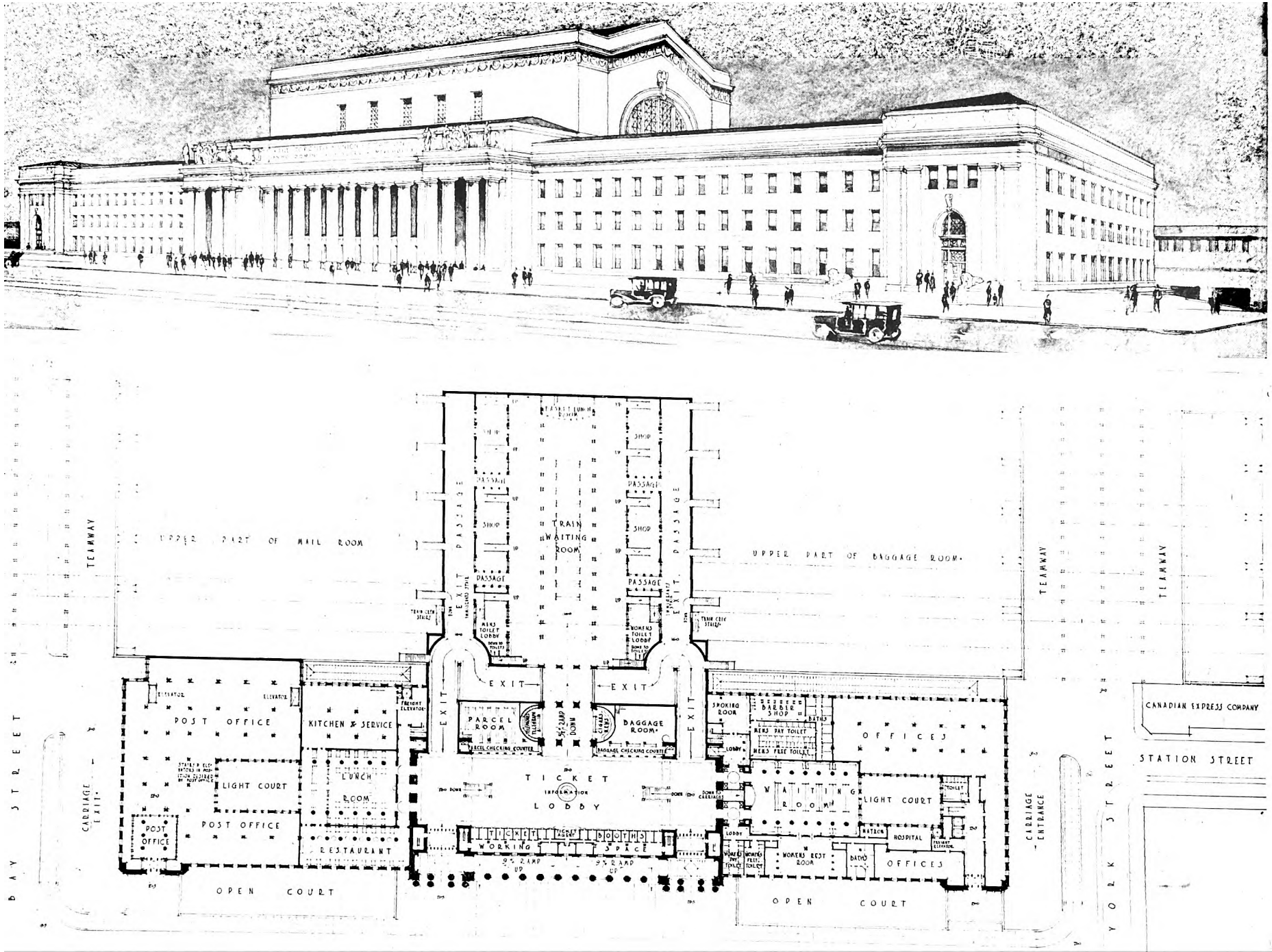
Immigration quarters are so placed as to permit the passing of immigrants through the station without traversing the public portions of the building.

Extensive provision for handling the enormous baggage and mail business of the station are made in the space beneath the train viaduct, with direct communication by elevators to all the train platforms.

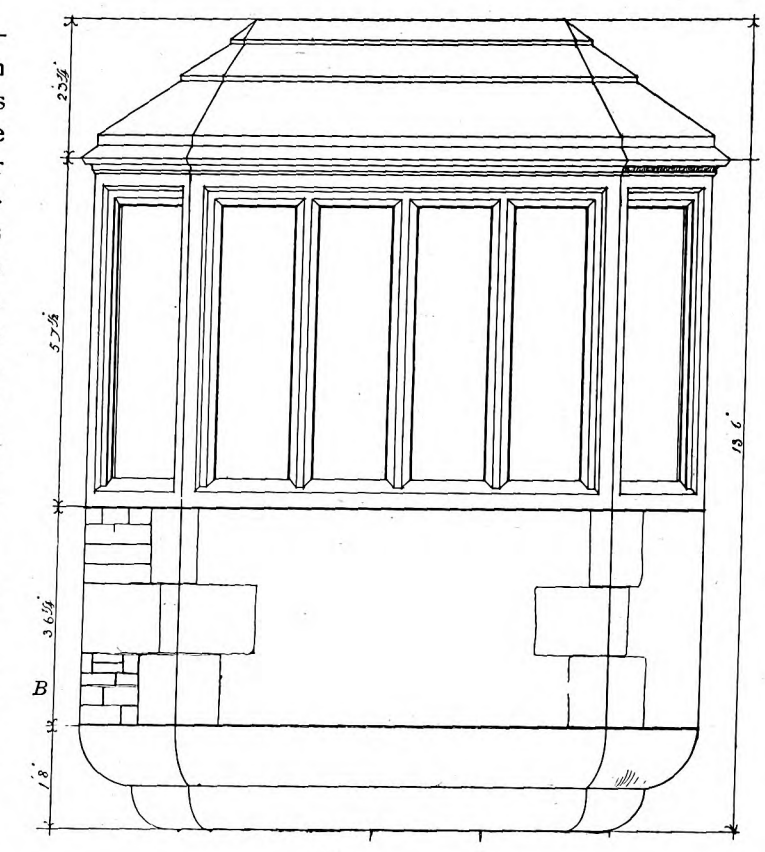
The building displays in its design a modern adaptation of the Classic architecture of Rome, an effect of dignity being secured by studied massing, abundance of plain wall surface, and a sparing use of ornament.

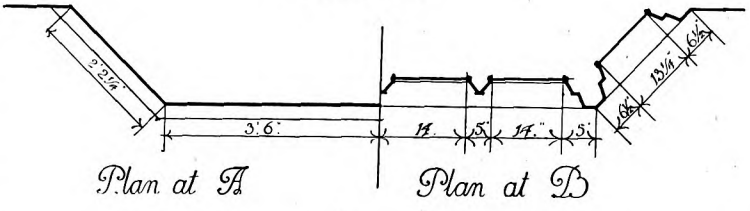


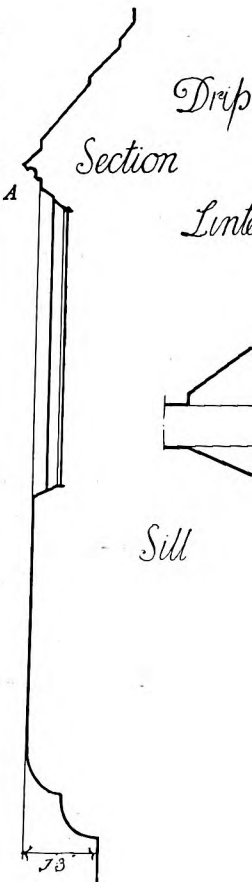
UNION STATION, TORONTO: BASEMENT PLAN.

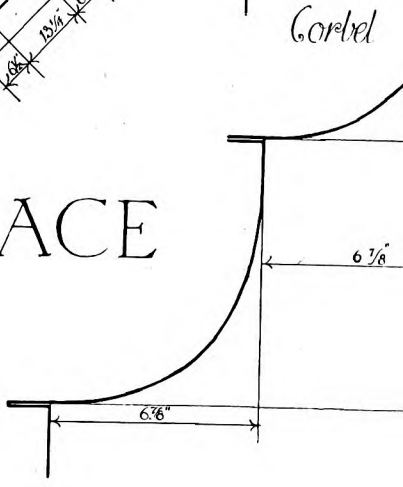

UPPER PART OF MAIL ROOM
TRAIN WAITING ROOM
UPPER PART OF BAGGAGE ROOM
TEAMWAY
TEAMWAY
TEAMWAY
BAY STREET
YORK STREET
STATION STREET
CANADIAN EXPRESS COMPANY
CARRIAGE EXIT
CARRIAGE ENTRANCE
EXIT PASSAGE
EXIT PASSAGE
EXIT
EXIT
EXIT
PASSAGE
PASSAGE
PASSAGE
SHOP
SHOP
MEN'S TOILET LOBBY
WOMEN'S TOILET LOBBY
TRAIN CLERK STAIRS
TRAIN CLERK STAIRS
POST OFFICE
ELEVATOR
ELEVATOR
FREIGHT ELEVATOR
KITCHEN & SERVICE
LIGHT COURT
LUNCH ROOM
POST OFFICE
POST OFFICE
RESTAURANT
OPEN COURT
PARCEL ROOM
PARCEL CHECKING COUNTER
9.5 RAMP DOWN
BAGGAGE ROOM
BAGGAGE CHECKING COUNTER
TICKET INFORMATION LOBBY
WORKING SPACE
9.5 RAMP UP
9.5 RAMP UP
SMOKING ROOM
BARBER SHOP
BATHS
MEN'S PAY TOILET
MEN'S FREE TOILET
OFFICES
WAITING ROOM
LIGHT COURT
TOILET
LOBBY
MATRON
HOSPITAL
WOMEN'S PAY TOILET
WOMEN'S FREE TOILET
WOMEN'S REST ROOM
BATHS
OFFICES
OPEN COURT

THE accompanying illustrations of a small oriel from the Bishop's Palace at Wells show a characteristic example of a delightful feature of Tudor building. Tracing the development of these windows Messrs. Garner and Stratton remark in their well-known work: "Projecting windows of all kinds, with canted sides, square sides, curved sides, and even semi-circular on plan, succeeded to the small and timid lights of earlier and less peaceful times, and, instead of being subordinate features, windows command attention and even dominate the gables and other parts of an elevation in no small degree. They are mostly built up from the ground, seeing that the largest and most important occur at the dais or upper end of the great hall, which was seldom raised much above the ground; and whereas generally the other hall windows were high in the walls, the oriel or bay by means of its lowered sill threw light direct on to the buffet and the high table, and at the same time allowed the occupants of the dais to see something of the landscape beyond." This was the culmination of Tudor window building. The small windows of the period, like the one here shown, are comparatively









BISHOP'S PALACE WELLS

Oriel Window



Measured and drawn by W. Godfrey Allen.

inconspicuous, but they possess modest merits i their uses.

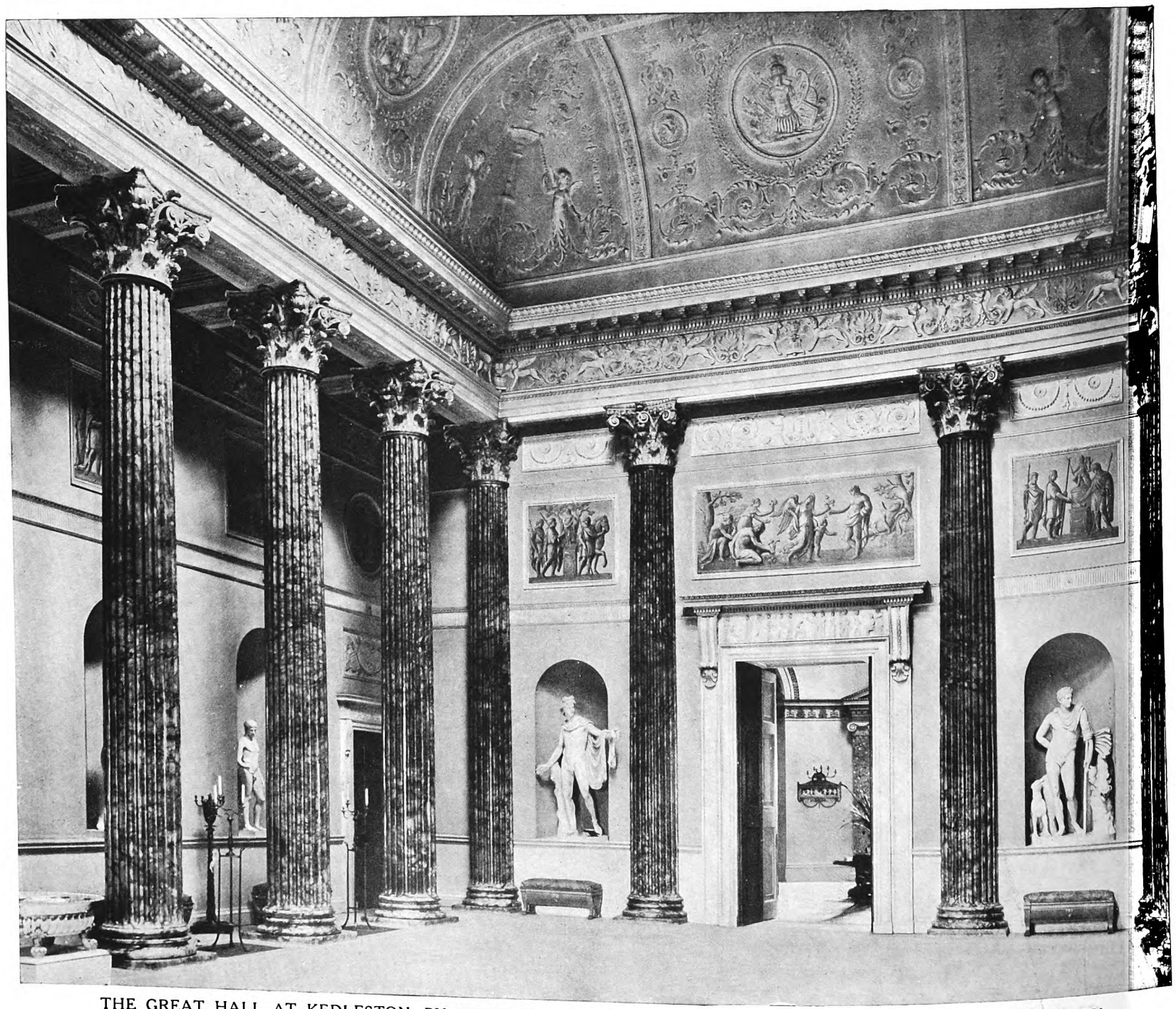
The original Bishop's Palace at Wells was b in 1242, but numerous additions were made i Bishop Beckington added the northern block ir century, and soon afterwards Dean Gunthorp Deanery. The palace occupies three sides of

NEW BOOKS.

LATER RENAISSANCE DECORATION IN ENGLAND.

THERE was a time when English architects possessed a very thorough knowledge of the different styles of house decoration, and were able to apply that knowledge with rare skill. But it cannot be said that this is the case to-day. English architects, indeed, are sadly lacking in this respect, having devoted attention to exterior design almost to the exclusion of interior decoration. Hence this new book, compiled and written by Mr. Lenygon, who is an expert on the subject, should be sought after by architects and all who are concerned with house decoration, for they will find in it not only a scholarly review of the period with which it deals, from 1660 to 1770, but a wealth of fine illustrations showing general views and details of the best examples of succeeding styles.

Of the two dates which limit the survey, the first has been taken as the starting-point for that new manner of decoration in England which was ushered in by Inigo Jones and Wren, while the other is assumed to mark the end of the Renaissance tradition, then to be succeeded by the Roman and Greek proclivities of the late eighteenth-century architects. This is a rich field for review, and Mr. Lenygon has dealt with it very adequately, avoiding all by-paths that lead away from the main topic, yet giving such supplementary details, literary and architectural, as enable the successive developments to be appreciated at their proper value. The work is essentially historical; that is to say, the author is intent upon representing the chief achievements of the period he is concerned with, and though he may have his own particular views on the respective merits of many examples, he does not intrude those views on the reader. This is very proper in a book which claims to present "the characteristics of Interior Decoration in a series of comparative illustrations, arranged so far as may be in chronological order, with text in the form of three historical introductory chapters on the three chief phases of the style." We have, indeed, had more than a sufficiency of the dogmatist in matters architectural, and it is especially satisfactory therefore in a work of this kind to find the author assuming his correct rôle in relation to a matter on which there are many different



THE GREAT HALL AT KEDLESTON, BY ROBERT ADAM—CIRCA 1760: STUCCO-WORK ON CEILING DESIGNED BY GEORGE RICHARDSON, 1774.

From "Decoration in England," by Francis Lenygon. (*Batsford.*)

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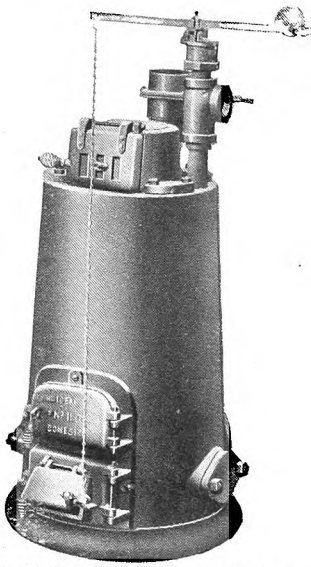
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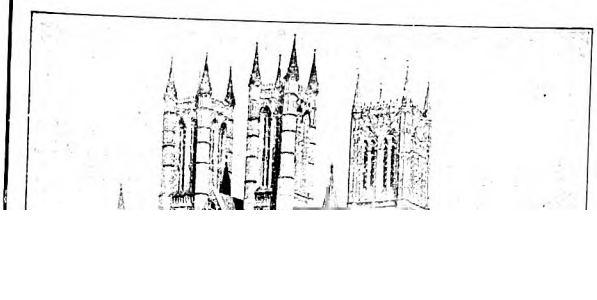
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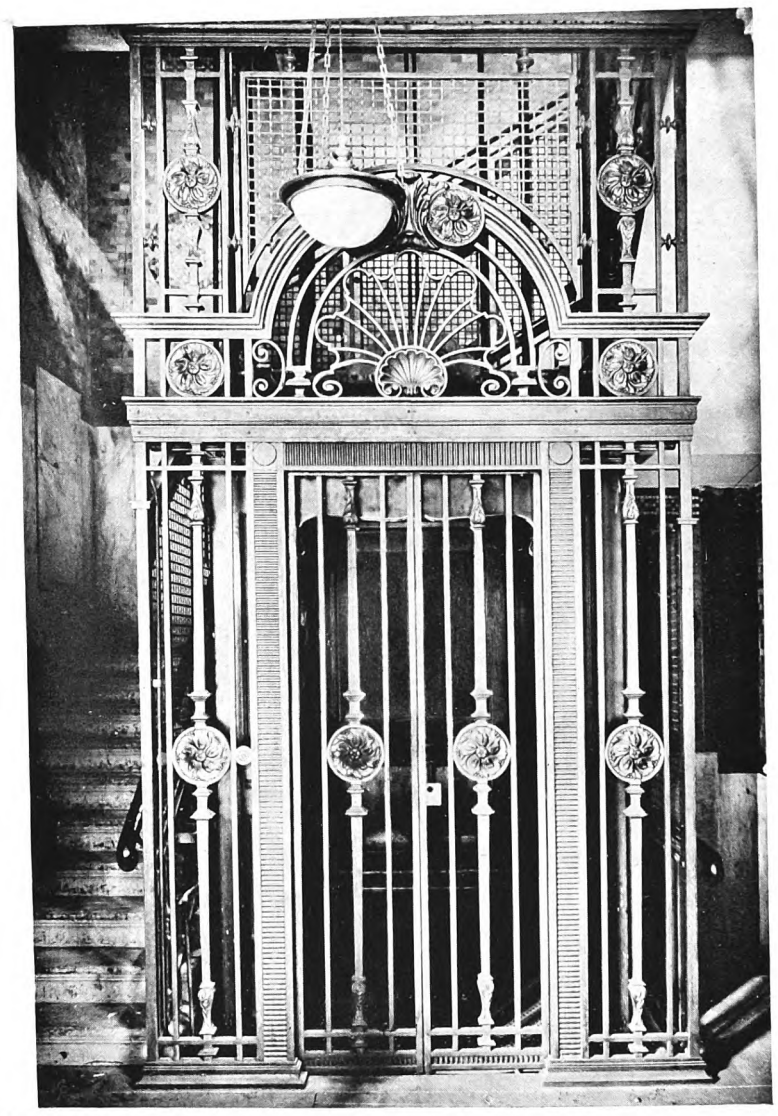
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SILVER SCONCE, CIRCA 1710.
From "Decoration in England."

opinions. Moreover, though the illustrations form the chief part of the work, this is no mere book of photographic reproductions indiscriminately selected, but a carefully arranged series of fifteen chapters, lucidly written and very informative, to each of which is appended its quota of representative plates. Following the introductory historical sections come chapters dealing with woodwork and panelling, wood-carving, doorcases, chimneypieces, staircases, decorative paintings, plaster-work, wall-hangings, carpets, fireplace accessories, door furniture, and lighting fixtures; thus presenting a complete representation of Later Renaissance decoration. Of the many architects who come within the scope of the review, Sir William Chambers claims, we think, a front place by reason of the excellence of his decorations, and we are glad to note the author's estimate that Sir William Chambers was one of the most scholarly of the eighteenth-century architects, a fine draughtsman and decorator, the few remaining examples of

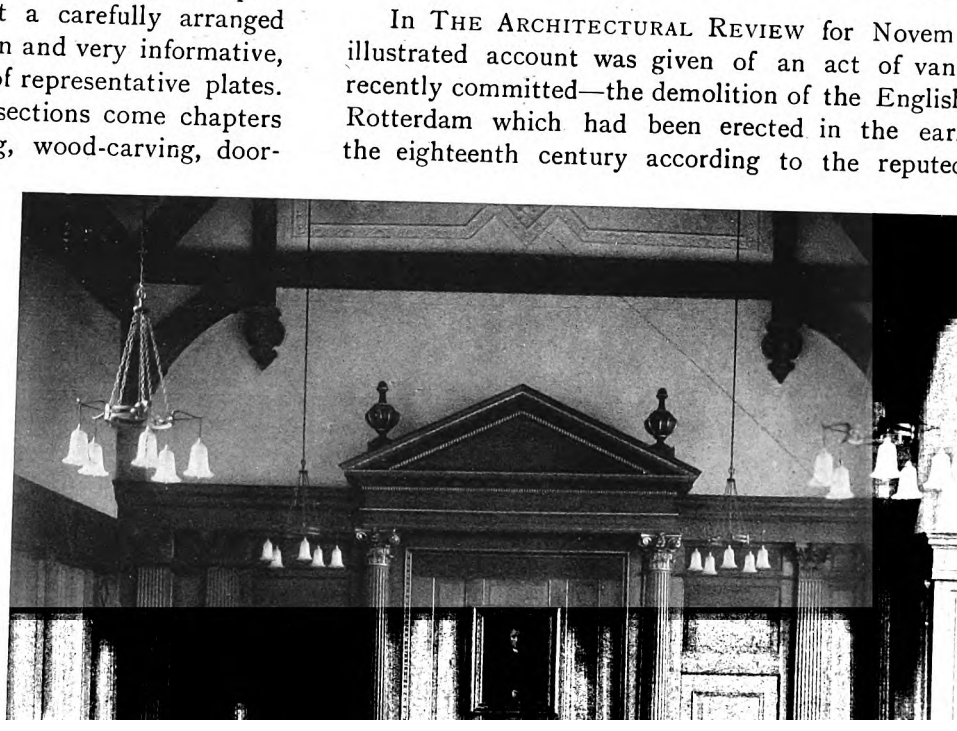
the space to enter upon a tithe of the matt
the author deals, but sufficient has been said t
this is a very excellent work. There are mo
hundred illustrations—most of them large plate
title page Mr. Montague Ellwood has provided
design, drawn in pencil with astonishing vigour
The accompanying illustration of a silver scon
eighteenth century is taken from the chapter on
rooms, wherein the author says: "Less importa
the illumination of rooms, but capable of even g
were the wall-lights or sconces which (with
tripod stands) supplemented the chandelier. . .
sconces were often chased with figure-subjects
example here illustrated is not of that elaborat
but commends itself by the rich outline of the b
the fine shape of the candle-arms.

"Decoration in England" is one of a series o
Messrs. Batsford have issued in their Library
Art, the other two being "Furniture in Engla
Mr. Lenygon, and "Tapestry Weaving in Engl
W. G. Thomson. The book on furniture should
conjunction with the book on decoration, as both a
with the same period, and are of course closely
The remaining volume covers a wide field, from
examples of English tapestries down to the
eighteenth century. The volumes on Decoration
ture are each issued at £2 net, the Tapestry
£1 10s.; or the complete set may be obtained for

"Decoration in England from 1660 *to* 1770." *By Fr*
London: B. T. Batsford, Ltd., 94 *High Holborn.* 14 *in. by*
£2 net.

OLD WOODWORK IN A COLLEGE

In THE ARCHITECTURAL REVIEW for Novem
illustrated account was given of an act of van
recently committed—the demolition of the Englis
Rotterdam which had been erected in the ear
the eighteenth century according to the reputed



Sir Christopher Wren. After the demolition of the church the fine organ-case was purchased by Mr. H. E. Luxmoore, who has presented it to the Eton Memorial Hall. The altar-piece, altar-rails, pulpit, pews, doors and gallery were bought by Mr. A. C. Benson, and are now in Cambridge. Mr. Benson has given the altar-rails to St. Giles's Church, while the altar-piece has been erected at the west end of the Hall of Selwyn College, together with a large amount of panelling, in memory of Mr. Benson's father, the late Archbishop of Canterbury; the gift being recorded on a small brass in the oriel. The wall at the sides of the dais has been covered with panelling made out of further portions of the old woodwork, while the finely bracketed credence table has been worked in against the north wall. It is interesting to compare the illustration of the altar-piece in its original position (see page 99 of the issue for November 1913) with the illustration on the preceding page, which appears as frontispiece to the 1914-1915 Calendar of Selwyn College. The old woodwork was found to be covered by many coats of varnish, but has been cleaned and slightly waxed, the salient details being picked out with gilt.



From the sketch by Samuel Prout.

THE ART OF SAMUEL PROUT.

SAMUEL PROUT once occupied a predominant position as an illustrator of "picturesque" architecture. He belonged to the period which immediately preceded the Gothic Revival, and lived long enough to witness that movement in its heyday. In the eighteenth century there was a vogue for architectural "ruins"; in the first half of the nineteenth century there was a vogue for the "picturesque," and Samuel Prout provided exactly what was wanted. As a young man he made an unpromising start with Britton, then engaged on his "Beauties of England"; but after he left his native town—Plymouth—and came to London, Prout improved so much as a draughtsman that he was re-engaged on Britton's work, and he developed his manner so successfully that in the end his drawings of Continental towns were in immense demand. Sixty-five of these have been reproduced by *The Studio* as its special 1914–1915 Winter Number, and looking at these plates one is able to appreciate anew both the merits and deficiencies of Prout's style. The merits are chiefly a certain sentimental selection of subject with appropriate furnishings in the way of figures and traffic, and an undoubted sense of effective grouping—"apart from his gifts as a draughtsman, Prout possessed a happy sense of composition, and was well versed in all that pertains to the building-up of a picture." The deficiencies are chiefly in a mechanicalness of draughtsmanship and a sameness of general effect. The "picturesqueness" of his views will still command admiration from the general public, but architects at least have given up the search for that evasive quality, basing their study on more solid elements. But though we cannot to-day regard Prout as an architectural draughtsman of high quality, it is of much interest to have presented in handy form a representative series of his illustrations; and on this account we are sure *The Studio* volume will find a ready sale. The illustrations are well produced, and are prefaced by an admirable account of Prout's career by Mr. Ernest G. Halton, together with critical notes on each of the plates. The accompanying illustration of the Hôtel de Ville at Utrecht is a particularly good example of Prout's style.

"*Sketches by Samuel Prout in France, Belgium, Germany, Italy and Switzerland.*" *London: The Studio, Ltd., Leicester Square, W.C. Price 5s. net.*

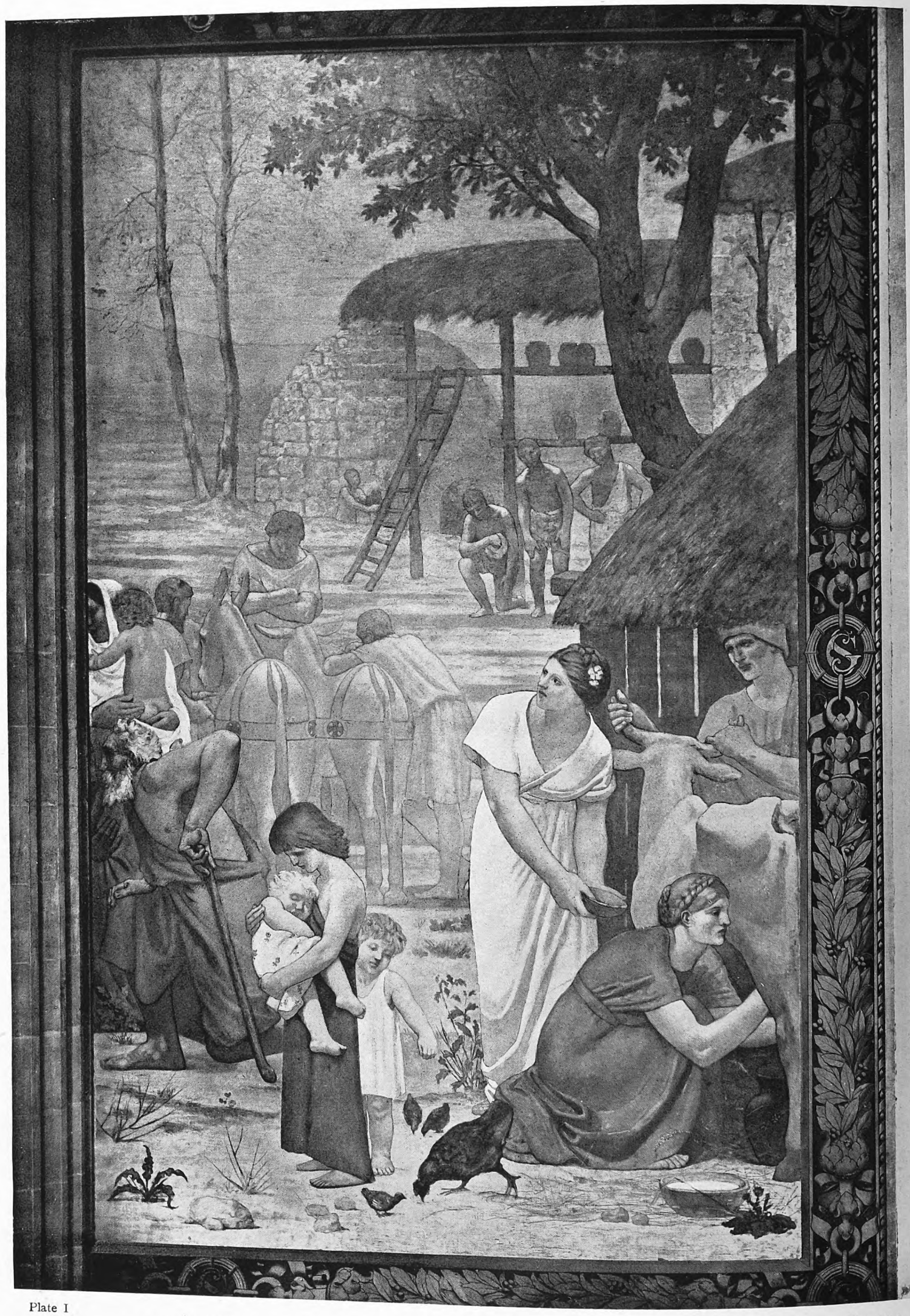


Plate I

May 1915

MURAL PAINTING IN THE PANTHÉON, PARIS: SCENE IN THE LIFE OF ST. GENEVIÈVE.
BY PUVIS DE CHAVANNES.

THE MURAL DECORATIONS OF PUVIS DE CHAVAN

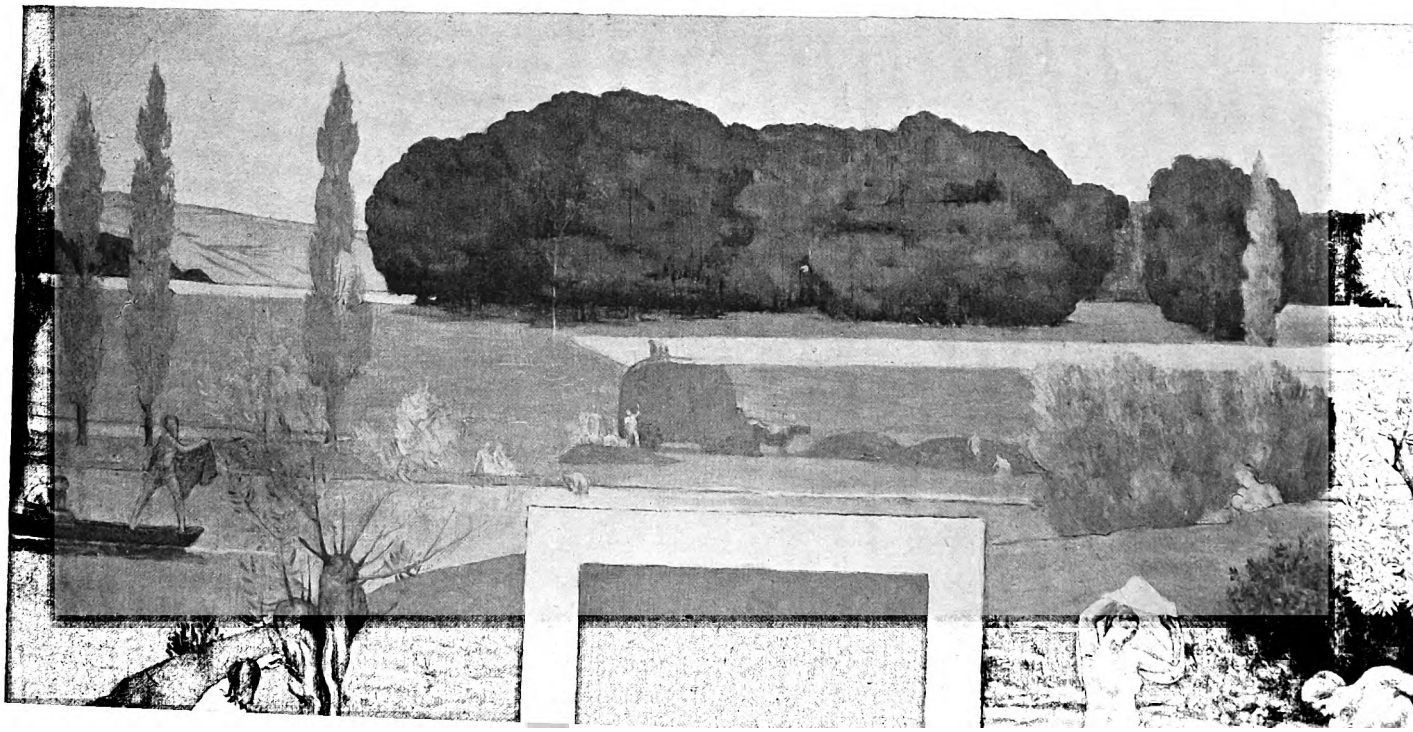
By A. TRYSTAN EDWARDS, M.A.

NO French painter of the last century has exerted a greater influence than has Puvis de Chavannes. This is because, in a peculiar measure, he forms a link between the new school and the old. While holding fast to sanity of subject, he yet realised that in the modern world painting must become ever more and more decorative. Hence, in spite of the intense bitterness with which the apostles of the various æsthetic sects are accustomed nowadays to assail each other, they are always ready to put aside their quarrels for a moment at the mention of the name "Puvis de Chavannes." Here, at least, is an artist whom all can unite to praise.

It may perhaps be a convenient procedure if the present article is devoted to an independent analysis of his work, leaving to the concluding article a short account of his life and development. This is the only logical course, because every artist is finally judged by his achievements, and these must be allowed to speak for themselves. Everything that one learns about them through a study of their author's training and environment is utterly irrelevant to all true criticism. Every created thing, if it be an artistic product, has an entity apart from that of its creator. The picture is on the wall and no guide-book is attached to it. By its own merits, by the virtue of its own declared subject and visible pattern, it must stand or fall. Criticism which feeds upon history and anecdote is criticism with a crutch, and is of little value. But it may be asked: Ought people never to take an interest in the personalities of great artists? It is easy to reply to such a question. The desire to have intimate knowledge of distingu of course, a legitimate curiosity; but such knowle to be confused with an understanding of their wor must be judged by the canons which apply painting; music must be judged by the canons w the art of music; and so on.

In attempting to appraise the pictures of Puvis d it may be well to treat of their various aspects in subject comes first, and then the form. Some pe because subject and form are indissolubly joined cannot be discussed separately. This is an untena Every object is obliged to have a certain weigh some sort, and also a colour. Not one of these q exist without the other two. But it does not foll that they cannot be abstracted from their context isolated conceptions.

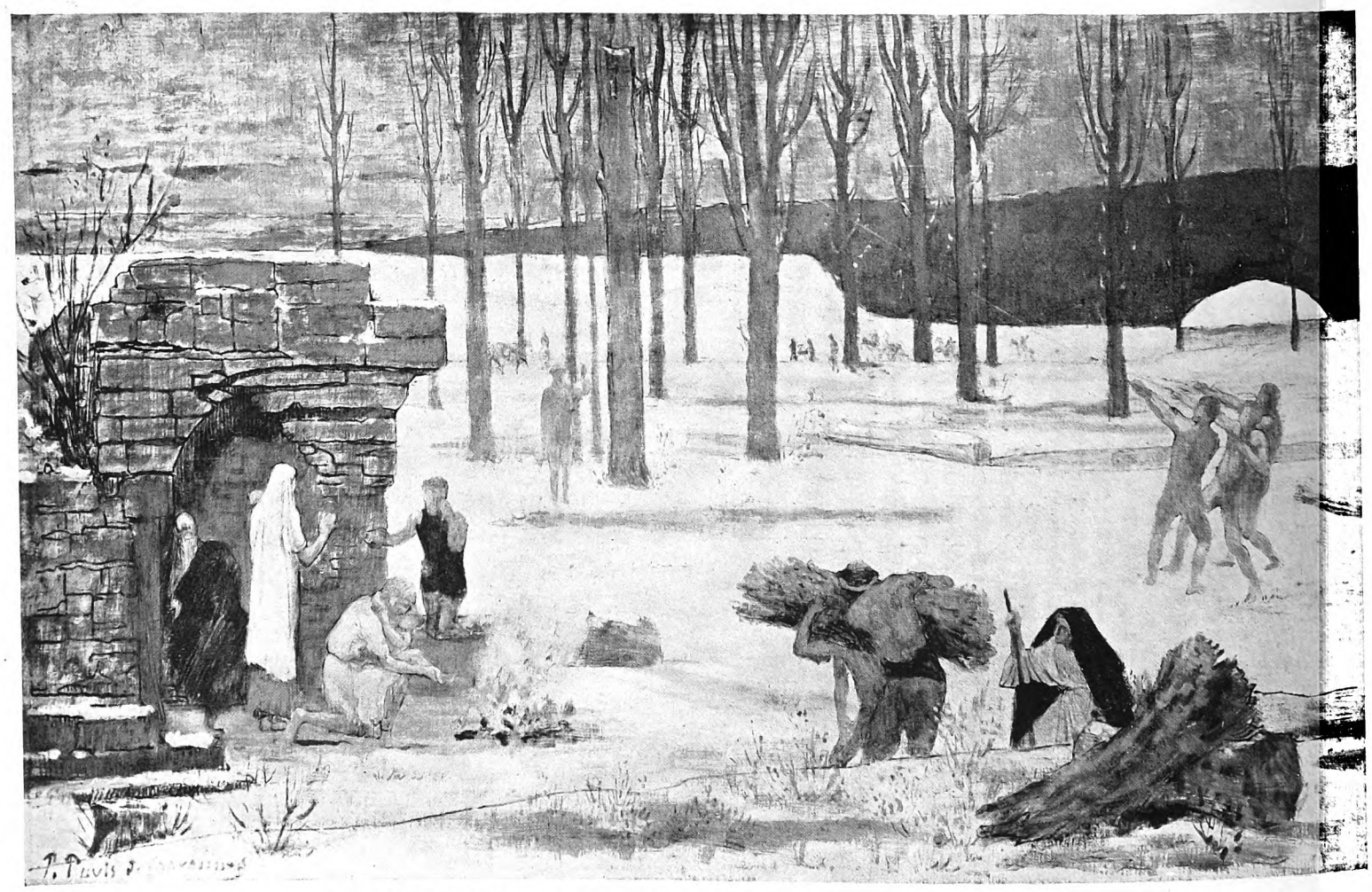
Now, the subject of a decorative painting mu that of one which is merely didactic, descriptive, The view so often propounded by Post-Impressionis that the theme is a matter of indifference, and painter can make a decoration out of anything, is It would be just as rational to say that poetry nothing but versification; whereas there are som which neither rhyme nor metre could ever elevate of poetry. The first virtue to be insisted upon in is universality of subject. This is a phrase which explained. There is the general theme, the *raison*



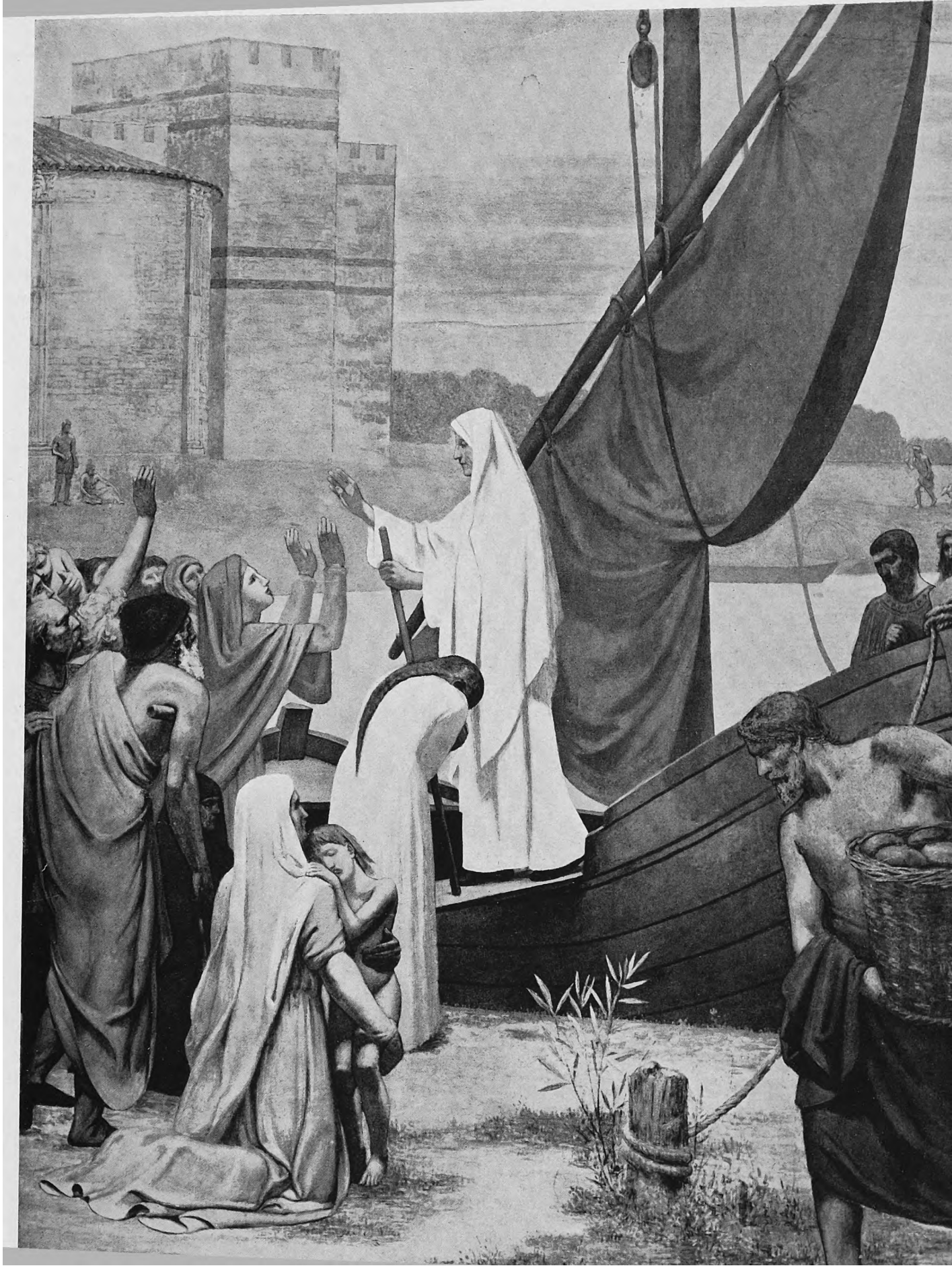
whole composition; and then there are the elements that make it up—human figures, animals, trees, natural scenery, and perhaps architecture. Universality of theme can be attained by the strict avoidance of all incident which is of such a sort that it could be fully understood by only a small section of persons. Thus, historical pictures, as a rule, have very little decorative character. A sketch of a famous general, accoutred in the uniform of his country, directing his armies on a particular battlefield, is merely an illustration, and not even the best composition could make it anything else, because here the scene is not self-explanatory. On the other hand, that part of the life of man which is common to all times and races is eminently fitted to be the subject of a decoration. People engaged in universal tasks, such as weaving, ploughing, or tending the beasts of the field, people in simple attitudes which can express the whole range of human emotions, people reduced, as it were, to their lowest terms, stripped of all the accidentals appertaining to special periods of civilisation, provide the material that is required. But it is not sufficient that the things they *do* should be obvious and dignified. The clothes they wear, the objects they use, the houses they inhabit, must be of unsophisticated shapes, such as do not attract undue attention to themselves. Often one sees pictures that fail to please because the preceding principles have only partially been carried out—the main theme itself may be of a general character, but marred by too much particularity in the accessories; or else, while the minor features have an admirable repose, the demeanour of the actors is too dramatic.

How does the work of Puvis de Chavannes appear in the light of these standards? It will be found that his subjects are usually well adapted to his purpose. But, in attempting to criticise them, it must be remembered that he himself was not always responsible for their choice. For instance, in his best known series—that which adorns the interior of the Panthéon in Paris—he deals with the life of St. Geneviève, the patron saint of the city, and is thus compelled to illustrate a popular legend. Even here, however, he refuses to allow the persons of the story to assume any posture liable to disturb the sense of quietude which should pervade a decorative design. Reproductions of two of these tableaux are shown on Plates I and II.

St. Geneviève was born about 424, and became a nun in her fifteenth year. On the death of her parents she went to Paris. She acquired an extraordinary reputation for sanctity, and further attracted attention by her confident assurance that Attila and his Huns would not touch Paris. She undertook an expedition for the relief of the starving city during the Frankish invasion under Childeric, and after journeying from town to town returned with twelve shiploads of provisions. In 460 she built a church over the tomb of St. Denis, where she was buried at her death in 512. The first scene (see Plate II) shows "St. Geneviève revictualling Paris." Here the boat is of the simplest kind, the architecture comprises the most elementary shapes; of the clothing one can say nothing more than that it is just clothing, and the eatables are of a non-committal character. The other Plate shows a more elaborate composition. In this case a great variety of incident has been achieved without any clashing between the different parts of the picture. The two mules call for particular comment; these are arranged rhythmically, and the orderly repetition of their forms gives the animals the appearance of being chastened and subdued. Never before did unharnessed mules express so vividly the fact that they were beasts of burden. But, in spite of the severe discipline which they have undergone, their individuality is not crushed, for while the ears of one are



"WINTER" (PETIT PALAIS MUSEUM). BY PUVIS DE CHAVANNES.



ect, those of the other are spread out horizontally. The me sense of rhythm pervades the three figures in the back- ound. By this method of grouping the general scale of the ture is multiplied several times, and the scene immediately comes capable of being clearly understood even when the ectator stands a considerable distance away. Highly effec- e is the domed building of bee-hive shape, which may be garded as a stroke of genius. No other structure placed at at point could have provided the right emphasis and the ht contrast. Its solid rotundity forms an admirable foil th to the trees and to the thatched timber framework just in nt. It is quite unnecessary to inquire too closely into the rpose of this building. The pattern demands it, and that is ough. The very vagueness prevents it from distracting ention from the human interest of the picture, which, of rse, is intended to be supreme. Neither need we inquire closely about the sedate, reflective fowls which sit on trans- se poles under the thatch. The ladder is deserving of nment. Nobody could say that it was the product of a harsh, chanical civilisation; it is, in fact, of a type which belongs lusively to decorative art. The figures, both old and young, delicately drawn and distinguished by beauty of feature. tle St. Geneviève, tending children in the foreground, is the ture of saintliness.

Primitive man forms an admirable subject for mural paint- s, for while it stimulates the imagination it makes no ands the fulfilment of which would be a violation of the ons of decorative art. The charcoal drawing illustrated on page shows one of Puvis de Chavannes's cartoons in ch, unhampered by conditions imposed by his client, he has n able to give free rein to his fancy.

In the composition entitled "Winter" (see illustration on e 86) a scene of sadness and desolation is depicted. This ure is doubtless a powerful allegory, but it is not in all ects satisfactory. There is something very restless in the esentation of the tree-felling; it fills one with suspense, for obvious that the trunk may snap at any moment. We could look at it for long with pleasure. Actions that are really d for pictorial treatment *must be continuous and of a reason- homogeneous character for a period at least as long as the time the ordinary spectator is likely to study the picture.* Even violent action which conforms to this rule (and the ru to sculpture as well as painting) is quite tolerable. For a dancer or a runner may be shown, because, even if his changes, one is at liberty to assume that he will go on or running for several minutes at least. But the actio never be taken at its climax, nor at any crucial p woman may be represented sewing, for one knows tha go on sewing; it is quite wrong, however, to depict h act of threading her needle, for this is a momentary ex which will pass. Similarly, people playing at ball ou shown in the postures they adopt when the ball is in and never at the particular instant when the ball is being struck.

A further unpermissible touch of realism in this "Winter" is the action of the two peasants in the for one of whom is laboriously fastening a bundle of faggo other's back.

The companion picture entitled "Summer" (il on page 85) is in subject irreproachable, but before ing the excellences of its composition it may be discuss one or two of the principles which govern of a decoration. For it is the supreme merit of Chavannes that most of his designs have not only t which belongs to subject, but the virtue which belongs They are composed so harmoniously and with such insight into the conditions and limitations which d the technique of fresco painting that they are peculia for mural adornment.

The technique of form is concerned with the co-ordination of parts, with perspective, tone, colour, treatment of shadows. With regard to the last th has taken a middle course; he has not eschewed altogether after the manner of the Japanese, neither accentuated them and made them an important fea Romanticist painters like Mr. Frank Brangwyn have do shadows are just strong enough to show up the mouldi figures, and they are always of a somewhat bright hue, far less conspicuous than grey shadows, which are n superimposition of tone, and stand out harshly from th scheme, inasmuch as they are separate from it. Since t masses of any composition must always be expressed of tone, a picture is lac repose and fails in its de purpose if its chief lines, bone as it were, be not tive of solid forms. M shadows are not only unsub but fleeting; their shape an of density constantly cha it is an error of the first tude to give them a value equal to that of the by which they are cas there is an element of t in all specimens of Roma



with the great painters of Japan and China, Puvis de Chavannes belonged to the Classic school.

Recognising the fact that a mural painting is to be seen from several points of view, he avoided all pronounced perspective. He affected planes of rather flat colour, which some people denounce as "dull." Such a criticism appears manifestly unjust when one considers that in a decoration a certain stiffness of form, a certain largeness of general scale, are necessary, if the proper quality is to be obtained. For this a simplification of parts is required, and to all whose taste has not been corrupted by constant companionship with photographs, illustrations, and realistic problem pictures this very simplification, this quietude, which is not at all inconsistent with great boldness of conception, this total absence of melodrama, combine to produce an effect of great dignity.

In composition Puvis de Chavannes is almost uniformly successful, because he never attempts the impossible. But the apparent inevitability of his pictorial arrangements might lead one to underrate the subtlety which underlies them. Looking once again at his "Summer," it will become evident that he has tackled an exceedingly difficult problem, and has arrived at the only possible type of solution. The present writer is unfamiliar with any other instance where a painting has in its centre a large doorway, a crude rectangle, which is nevertheless incorporated into the design with perfect harmony. It was obvious that the position of the doorway necessitated a considerable degree of symmetry in the composition surrounding it; and yet there must be sufficient variety to secure interest. The planting of a large mass of trees immediately over the opening was a brilliant device. Nothing else could have provided a strong enough connecting link between the wings. A group of figures, or any other group of a miscellaneous kind, would have been quite inadequate for such a purpose. On either side of the central mass the arrangements of foliage, although differing in character, seem exactly to balance one another; further, they are admirably punctuated, and form full stops on the right hand and the left; in one case this result is obtained by breaking the rhythm of the poplars, which are so disposed that they appear to be the end and not the middle of a series; in the other, the extremity of the picture is emphasised and enclosed by a tall olive-tree. In order to show that the design takes full cognisance of the doorway, the groups on each flank are self-contained, forming, as it were, two eddies in a current, which runs round the doorway, but at no point rudely impinges into it.

(*To be concluded.*)

DESIGNS FOR DECORATIVE VELVETS BY DANIEL MAROT.

IN tracing the development of English interior decoration during the seventeenth and eighteenth centuries it is noticed how, after the period when panelling was the customary finish for walls, tapestries and other hangings succeeded one another in general favour. Tapestries had, of course, been in use from early days, not only on account of their decorative value, but also as a means of keeping out draughts, and it is due to the excellence of their manufacture and to the fact that they were movable that so many fine pieces have come down to us. Needlework hangings took their place to a small extent during the first quarter of the eighteenth century, but these soon gave place to velvets and silks, which in turn during the second half of the century were succeeded by wallpapers.

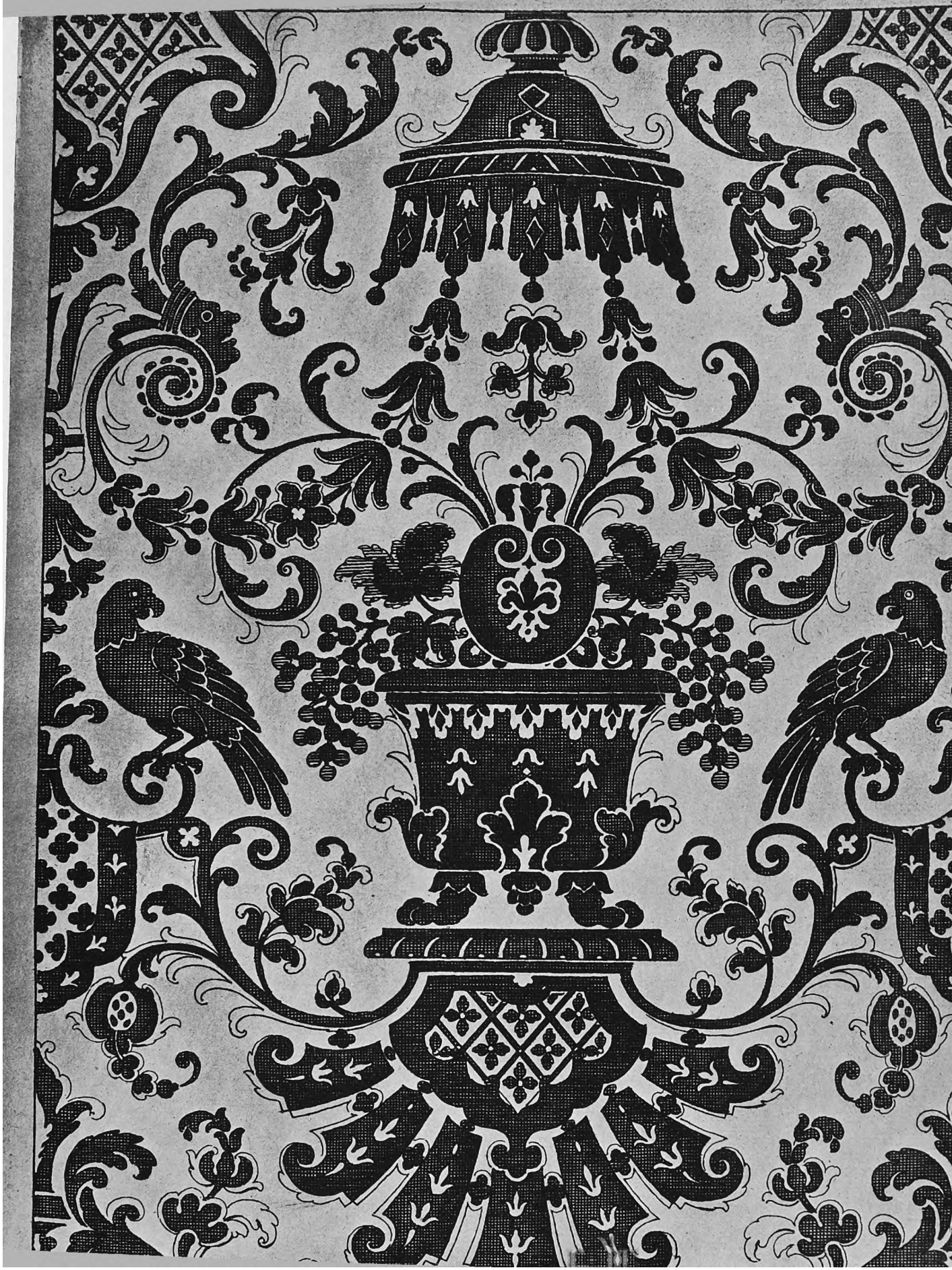
At first the velvets were imported largely from Italy and France, but as the silk industry grew to importance—especially after the influx of French silk-workers who were driven from their native country by the Revocation of the Edict of Nantes in 1685—English-made velvets, brocades, and silk stuffs came into extensive favour as wall hangings, and for the covering of chairs, settees, and other pieces of furniture. In passing it is worth noting how this extended use of decorative stuffs altered the very character of the furniture; the woodwork of chairs, on which so much carving and inlay had formerly been bestowed, having disappeared largely from view when the new velvets and silks and the fashionable needlework demanded space for display. Especially was this the case in the bedroom, where, towards the end of the seventeenth century, the greatest luxury was attained. As Mr. Cescinsky says in his book on "English Furniture of the Eighteenth Century": "The noble ladies of Charles the Second's reign held informal receptions in their bedchambers, and the elaborate fabrics now coming into fashion were used almost wholly for bed-hangings, curtains, bedspreads, and the covering of chairs and settees in the bedroom. Large padded back chairs were made specifically for this apartment, which is proved by the frequent matching of the design and details of these chairs with the large four-post bedstead of the time. . . . The latter was nearly always made with a full tester, all woodwork being entirely covered with material—generally velvet—the cornice being decorated on the four corners with high plumes. . . ."

In using figured velvets and silks for purposes of decoration it was the custom to have a varied arrangement of colouring in different rooms. Thus the description of Ham House in 1679 speaks of the blue drawing-room hung with panelled stuff, another room with mohair bordered with clouded satin. Similarly, an account of Houghton in 1760 refers to the drawing-room being hung with caffoy, the saloon with crimson velvet, and the bedchambers with velvet, tapestry, and needlework hangings; while at Eastbury the best drawing-room was hung with flowered Genoese velvet and the dressing-room with green satin.

The expense of this means of decoration was, of course, very great. Some idea of it may be gained from the passage in a letter by Sir Thomas Robinson, written in 1731, that the Genoese velvets and damasks cost alone "the price of a good house, for in one drawing-room they are to the value of £3,000."

The richest methods of interior decoration were extensively adopted by Daniel Marot, who, as a French Huguenot, fled from France in 1685, and went to the Netherlands, where he became architect to William III—the Stadtholder who came to England and was known as "Dutch William." Daniel Marot, son of the celebrated French architect and engraver, Jean Marot, was employed on many large schemes in Holland —such as the lay-out of the gardens of the Hague and Loo—and also upon others in England, where he was principally concerned with Hampton Court. In 1712 he published in Amsterdam a volume of engravings of designs for all manner of subjects, from triumphal arches to trappings for horses, and it is from an original copy of this valuable work that the accompanying illustrations are taken.

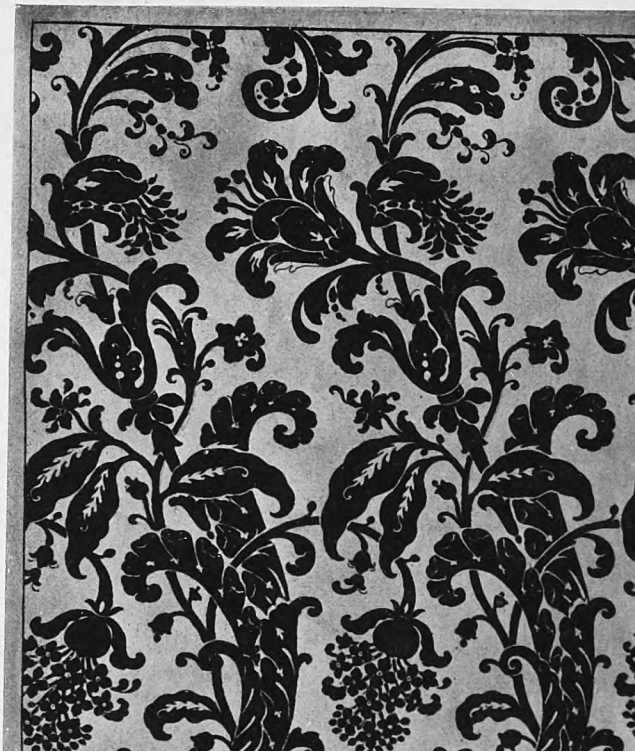












THE PRACTICAL EXEMPLAR OF ARCHITECTURE.—LXXXVIII.

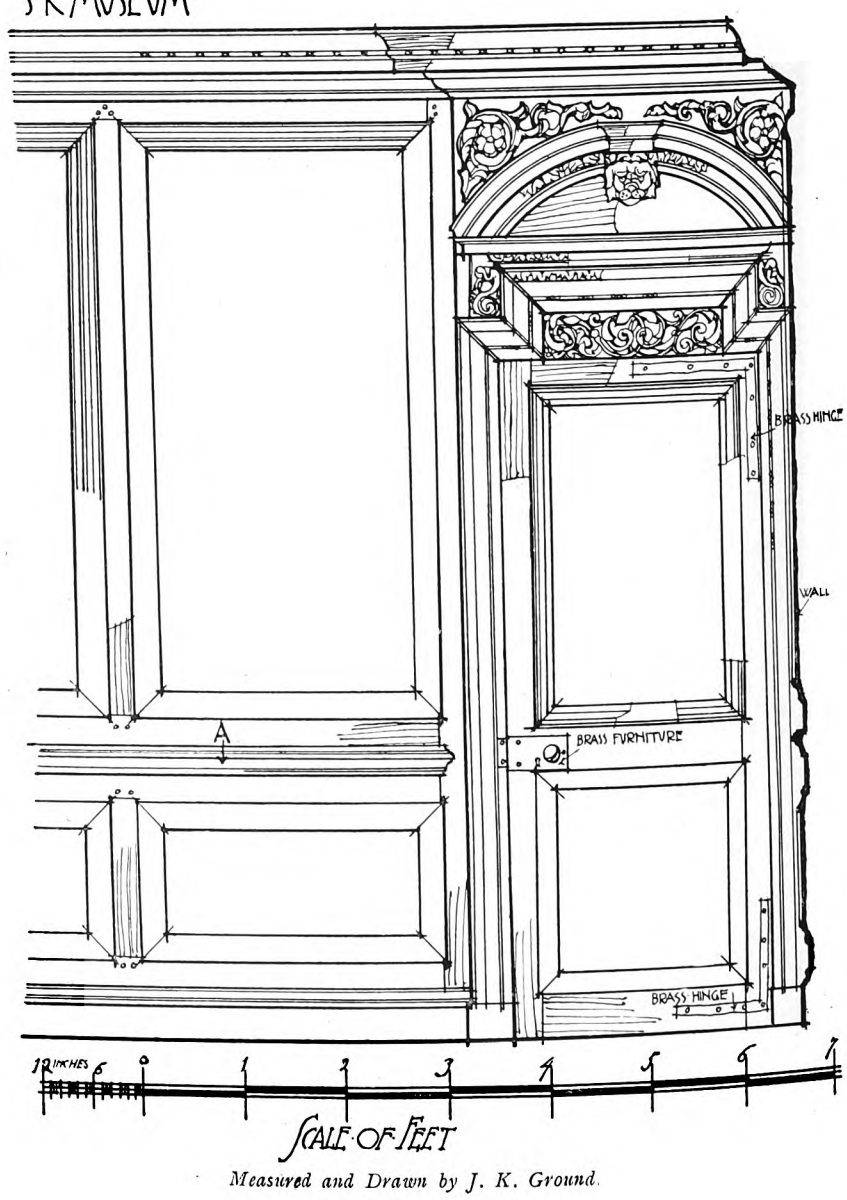
THE accompanying illustrations show a doorway and part of the woodwork from a panelled room in an old house at Clifford's Inn, now removed and erected complete at the Victoria and Albert Museum, South Kensington. It is an admirable example of the woodwork of the Later Renaissance period in England, and displays the robustness in general character and richness in ornamentation which is so characteristic of the interior decoration carried out under Wren and his followers. An account of the work has been written by Mr. Oliver Brackett as a preface to a booklet on the room that has been published recently by the Department of Woodwork at South Kensington; this booklet, illustrated with photographs and measured drawings, being the second in an official series which is now being issued. (The first dealt with the panelled room from the so-called "Old Palace" at Bromley-by-Bow.)

The Clifford's Inn room would appear to date from about 1686. The house from which it is taken was built for a certain John Penhallow, whose arms appear on the overmantel to the chimneypiece. There are two pairs of doorways like the one here illustrated, all similar in general character, but differing in detail. In one a broken pediment terminating in volutes surmounts a mitred architrave carved with a design of acanthus leaves, with angle brackets, and further ornamented above the centre of the door with an applied cherub's head in high relief; while another (the one now shown) has a lunette-shaped pediment enclosing a lion's mask, with enrichments consisting of applied leaf ornament. The doors have two large raised panels with moulded framework. The adjoining panelling is divided by a moulded dado rail into two parts, both having raised panels with projecting mouldings; the whole being surmounted by a cornice consisting of several members and carved with acanthus leafage and running husk ornament.

In his prefatory note to the booklet above referred to, Mr. Brackett states that the panelling was covered with several coats of paint when first brought to the Museum. This has been removed, disclosing a surface of fine tone and marking. "There is no reason for supposing that the wood was painted at the time when the panelling was first erected in Clifford's Inn. The date to which it belongs—the early period of Wren—was characterised by a certain severity in the treatment of interior decoration; ceilings for the most part were left in white plaster, and walls were wainscotted in wood—usually oak or walnut—the natural surface of which was intended to form a background for the carved and upholstered furniture of the time. The galleries at Hampton Court present a typical example of this treatment of interiors. It was not till the eighteenth century that colour and gilding became the fashionable medium for the decoration of rooms, and then inferior woods, such as pinewood, were used for the construction."

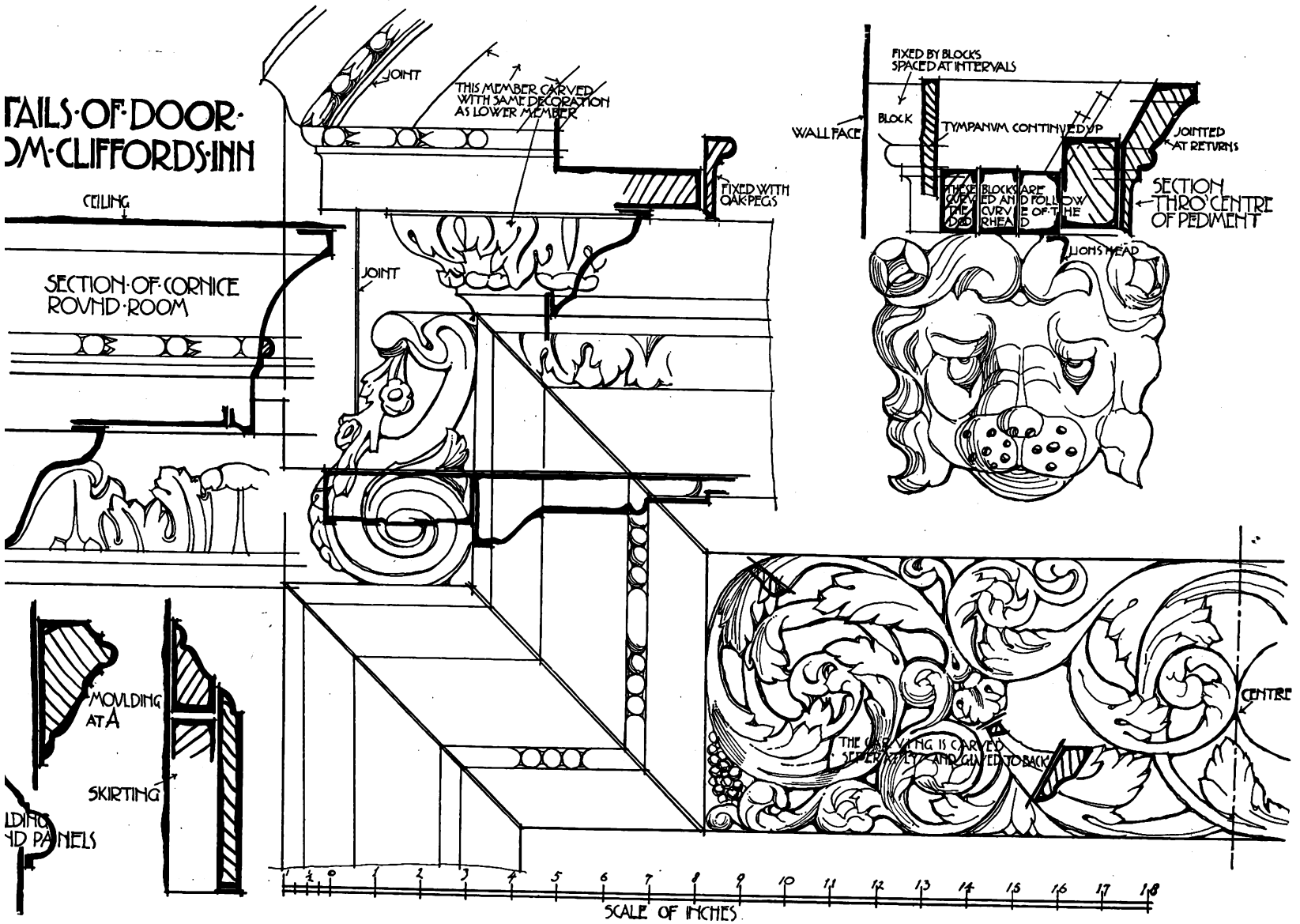


THE·DOORWAY·OF·A·
ROOM·FROM·CLIFFORDS·
INN·NOW·IN·THE·
S·K·MVSEVM·



SCALE·OF·FEET

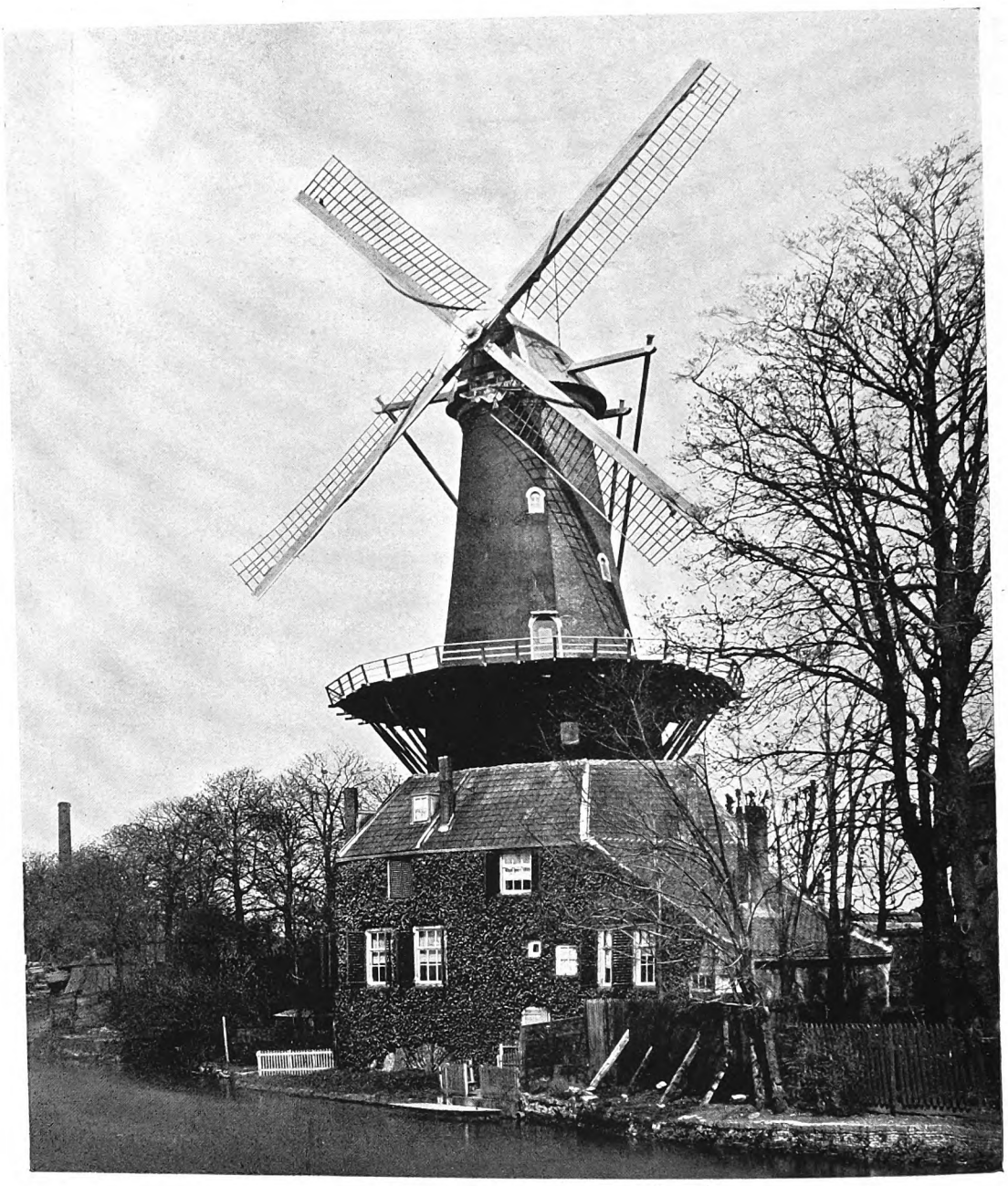
Measured and Drawn by J. K. Ground.



Measured and Drawn by J. K. Ground.

THE DUTCH WINDMILL.

NO single feature is so typical of Holland as the windmill, but it is a feature which is losing some of its particular significance under modern conditions, and in years to come the many fine old structures in timber and brick that are distributed over almost every acre of the country are likely to fall into disuse, or at least to be supplanted by mills of a modern type—steel-framework erections which, though more efficient in production, and finding favour on that account, are utterly lacking in the delightful qualities that give architectural character to the old windmills of Holland.



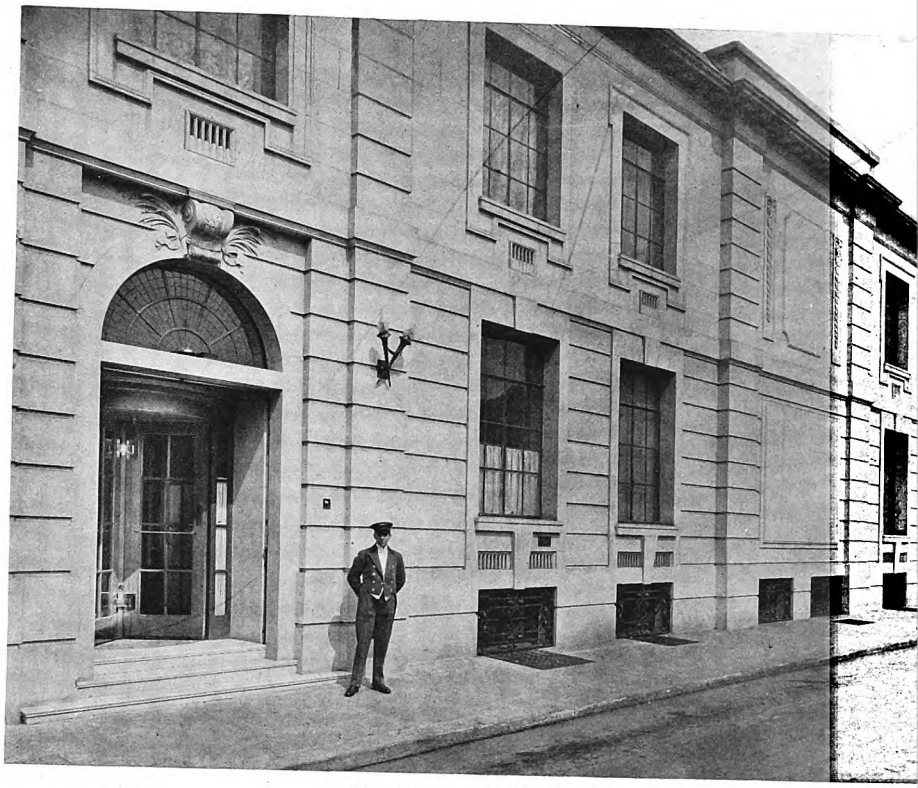
WINDMILL AT DELFT.

The energies of the Dutch have been centred on two undertakings, both arising from the flatness of their country: first, the keeping back of the waters of the sea, which, in the absence of dikes, would inundate vast tracts of land; second, the utilisation of the force of the wind. It is because in a flat land next the sea the wind can blow across mile after mile without meeting obstacles to deflect it that the windmill has been so extensively adopted in Holland. In general, it may be said that there are two types, the low mills built of timber, and serving to provide power on a small scale, and the tall brick mills with their huge sail-arms and great gallery half-way up. Both are picturesque, and for that reason have been subjects of interest to artists for centuries past; Rembrandt, among others, having found in the mill a fitting subject for a masterpiece. The small wooden mills are picked out with gay colours, exemplars of that simple art which even to-day finds expression in the painting of agricultural carts and canal barges. It is not a high form of art, but in its unaffected application is very appropriate and pleasing.

Of the big brick mills there are several noteworthy examples. Such are the fine mills at Dordrecht and Middelburg, and equally striking is the old windmill at Delft shown by the accompanying illustration. This still does effective duty. It is an arresting object, and when its huge arms are in motion, and the great connecting levers are working up and down, it conveys a sense of immense power. The mill adjoins a canal, that ubiquitous feature of Holland, and though its setting is marred by the presence of a railway line on one side, the general effect is still very picturesque: the mellow tone of the brickwork, the ample spread of the gallery, and the touches of bright colour around the window openings and on the sail-arms, combining to produce a very charming effect.

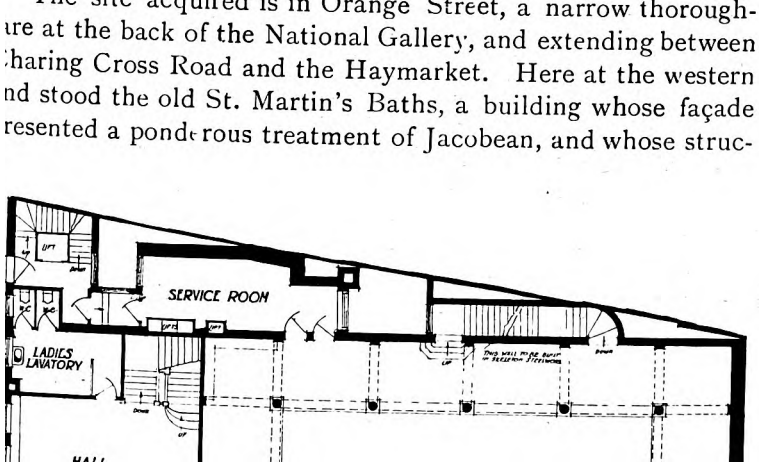
CURRENT ARCHITECTURE.

CIRO'S is a name familiar to gourmets the world over, a name associated with the most elaborate productions of the cuisine enjoyed amid surroundings—those of Monte Carlo—which, for *joie de vivre*, are not excelled by any other spot in the world. It was here that the famous restaurant had its origin, and here it still enjoys a great reputation. Until three years ago, the establishment was still under the direction of Ciro, its founder, but it was then taken over by an English syndicate, under whose active regime the restaurant has not only maintained its high standard, but has witnessed duplicates of itself installed in other centres of fashion. The first of these developments took place in Paris, where a palatial Ciro's was established at the corner of the Rue de la Paix and the Rue Daunou. Then came a Ciro's at Deauville, the most fashionable of all *plages*, and after that a similar establishment at Luchon, in the Pyrénées. Now London's turn has come. English conditions, however, are very different from those of the Continent, and after taking into consideration all aspects of the matter, the directors decided that it would be most satisfactory to establish Ciro's here as a club. An influential committee was secured, comprising Earl Poulett, Viscount Chelsea, Sir Joseph Tichborne, Bart., Lord Robert Innes-Ker, Mr. E. A. V. Stanley, Mr. George Grossmith, Mr. Seymour Hicks, and Mr. Joseph Coyne, and arrangements were made for the club to be conducted by means of a double staff, headed by two famous *maîtres d'hôtel*, so that luncheons, dinners, and suppers up till the early hours of the morning might be obtainable by members and their guests. The annual subscription is five guineas, and the first five hundred members will be admitted without entrance fee.



FAÇADE, ORANGE STREET.

The site acquired is in Orange Street, a narrow thoroughfare at the back of the National Gallery, and extending between Charing Cross Road and the Haymarket. Here at the western end stood the old St. Martin's Baths, a building whose façade presented a ponderous treatment of Jacobean, and whose structure was of such solidity and strength—concrete of amazing thickness, cast-iron beams with titanic columns and a chimney-shaft built for eternity—that the utmost difficulty was experienced in clearing the site.



It was a desire of the directors that the new building should be similar in character to Ciro's establishments in Paris, and accordingly Mr. Harold Goslett, F.R.I.B.A., the architect of the building, evolved a scheme in the delicate refined style that came into being during the reign of Louis XVI and Marie Antoinette. The accompanying illustrations—those of the dining hall more particularly—show how successfully this result.

The façade of the building, of brick faced with Portland stone skin, exhibits what is rare in London—an abundance of plain wall surface, sufficient relief being given by the projecting pilasters that divide the front into five bays. At the western end is the main entrance, marked by an elaborate keystone over the opening and by flambeaux on either side. Entering by a revolving door, one reaches the hall. The walls of the staircases that lead up from it to the first floor and down from it to the basement, is finished entirely in "stucco," the effect of which, when well executed—as this certainly is—is always pleasing (see Plate VI). The floor is laid with alternate squares of white marble, the corner junctions being marked by smaller squares of black marble, and a sumptuous appearance is gained by the use of rich chairs, carpets, and hangings. At the farther end is a doorway leading into the dining



CIRO'S CLUB: VIEW IN DINING HALL SHOWING SETTEE RECESSES.

successful for its equally diffused illumination. By night, too, the lighting of the dining hall, from crystal chandeliers and wall brackets, semi-indirect electroliers, coloured cornice lamps, and table lights, is remarkably effective. A general view of the apartment, taken from the orchestra platform at one end, is given on Plate V. The walls are finished with plaster, of grey-green tone. On the ground floor are scagliola columns with dull gilt caps carrying an entablature enriched with running ornament, the gallery on the first floor having a panelled front bearing plaques decorated with figure subjects and surrounded with gilt borders and festoons. The middle floor space is occupied by small tables, while at the sides are settees embracing two and more tables each, to accommodate parties of varying size; this arrangement, we understand, being a special feature of Ciro's.

Passing down from the entrance hall, or from stairs leading out of the dining hall, one reaches the lounge and its American bar. The walls have a wood dado stained to a dark oak colour, with "half-timbering" above, while Windsor chairs are a further feature towards the accomplishment of an effect that makes a popular appeal by reason of its "quaintness"; but the "old world" style is very unconvincing in its modern setting, and in strange contrast with the refined French work above. Ciro's at Deauville has, we notice, an American bar in the same style, and it is that model apparently which has been followed in the London establishment.

In the basement, also, is the kitchen, which has a special arrangement of cooking plant on which Ciro's prides itself.

On the main staircase is a bust of Marie Antoinette that adds a note of piquancy to the scheme. At first-floor level one enters the gallery around the dining hall, where additional tables are set, and on this floor also, at the front of the building, is a committee-room embellished with some delightful plasterwork on walls and ceiling (see Plate VI), and having the same rich carpet—a pattern of floral wreaths in soft colours on a dark ground—that attracts the eye in the dining hall and on the stairs; this committee-room, with various cloak and staff rooms, completing the accommodation of the club.

The general contractors for the building were Messrs. J. Marsland & Sons, of London, S.E. The constructional steelwork, including the special framing for the roof lights, was made and erected by Messrs. Lindsay's Paddington Ironworks, Ltd., and the concrete roof truss by the Concrete Construction Co., Ltd. Messrs. George Jackson & Sons, Ltd., executed the decorative plasterwork and "stuc," and Messrs. Burke & Co. the marble work. The façade was carried out in "Stonuvelle" by Messrs. Gilbert Seale & Son, Ltd. The art metalwork, door furniture, etc., was supplied by The Birmingham Guild, Ltd.; sanitary fittings by Messrs. Shanks & Co., Ltd. (special kitchen sinks by Messrs. Staines & Co.), casements by Messrs Crittall Manufacturing Co., Ltd., electric-light fittings by Messrs. Rashleigh, Phipps & Co. and Messrs. Sparkes & Co., patent glazing by Messrs. J. Chater & Sons, and revolving door by Messrs. Colman & Sons. Messrs. A. Hawkins & Sons were responsible for the electric wiring and telephones, Messrs. W. G. Cannon & Co. for the heating and ventilation, and Messrs. Smith, Major & Stevens, Ltd., for the lifts. The kitchen plant, adapted to meet the elaborate requirements of Ciro's cuisine, was installed by Messrs. Cubain et ses fils, of Paris, who sent over their own workmen; its installation having necessitated the construction of a special and elaborate system of flues.



CIRO'S CLUB: LOUNGE AND GRILL-ROOM.
Harold Goslett, F.R.I.B.A., Architect.





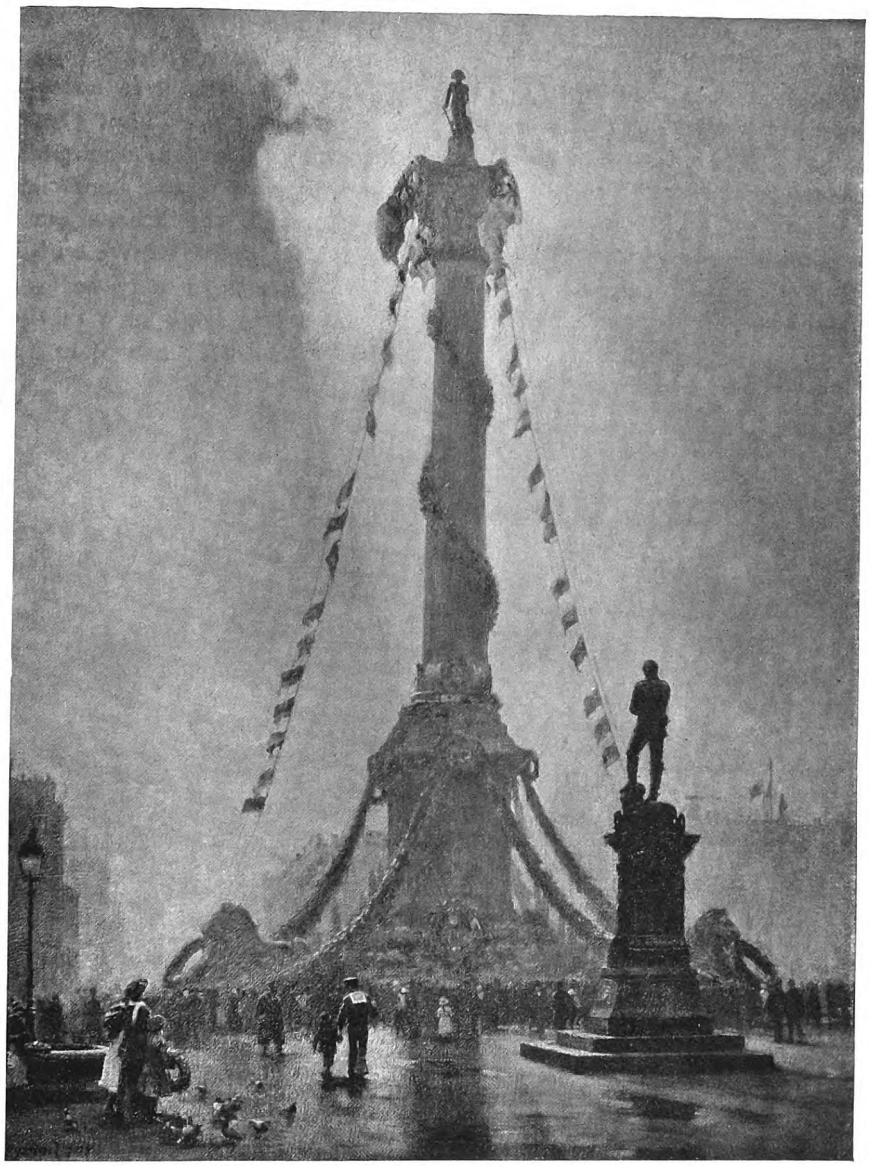
Entrance Hall and Staircase (handrail temporary).



MEMORIALS OF WAR.—IV. MODERN BRITISH.

(*Continued from* p. 71, No. 221.)

EMERSON, in the essays entitled "English Traits," gives a summary of our national characteristics which may here fittingly be cited as preliminary to the consideration of modern British memorials of war—the term "modern" being intended in the present case to extend onwards from the beginning of the nineteenth century: "Nature held counsel with herself, and said, 'My Romans are gone. To build my new Empire I will choose a rude race, all masculine, with brutish strength. I will not grudge a competition of the roughest males. Let buffalo gore buffalo, and the pasture to the strongest. For I have work that requires the best will and sinew. Sharp and temperate northern breezes shall blow, to keep that will alive and alert. The sea shall disjoin the people from others, and knit them to a fierce nationality. It shall give them markets on every side. Long time I will keep them on their feet, by poverty, border wars, seafaring, sea-risks, and the stimulus of gain. An island — but not so large, the people not so many as to glut the great markets and depress one another, but proportioned to the size of Europe and the continents.'" Such is our native land, at once the pivot of European political equilibrium, and incorruptible guardian of the outer seas.



THE NELSON MONUMENT, TRAFALGAR SQUARE, LONDON: CENTENARY YEAR, 1905.

From the Painting by William Logsdail, reproduced by kind permission of Messrs. Abdulla & Co., Ltd., the present owners.

Britain's advance towards the hegemony of Europe began with the first rude shock of the French Revolution. The word forged by Napoleon for the subjection of the English eventually proved an important and beneficial factor, shaping the ascendancy of this country to world-power. The struggles on sea and land lasted nearly a quarter of a century, and ended in an epoch of peace and regeneration. It behoves us to consider the chief actions and engagements the naval exploits of Howe and Nelson, the glori of the First of June, the battles of Cape St. Vincent, down and the Nile, followed by the battle of the the supreme victory of Trafalgar! Vainly did Na mulgate his decrees of Fontainebleau and Berlin. T nental system" designed to shut the English out fr recoiled on his own head, and contributed in no sm the secession of many Powers from his dictatorship.

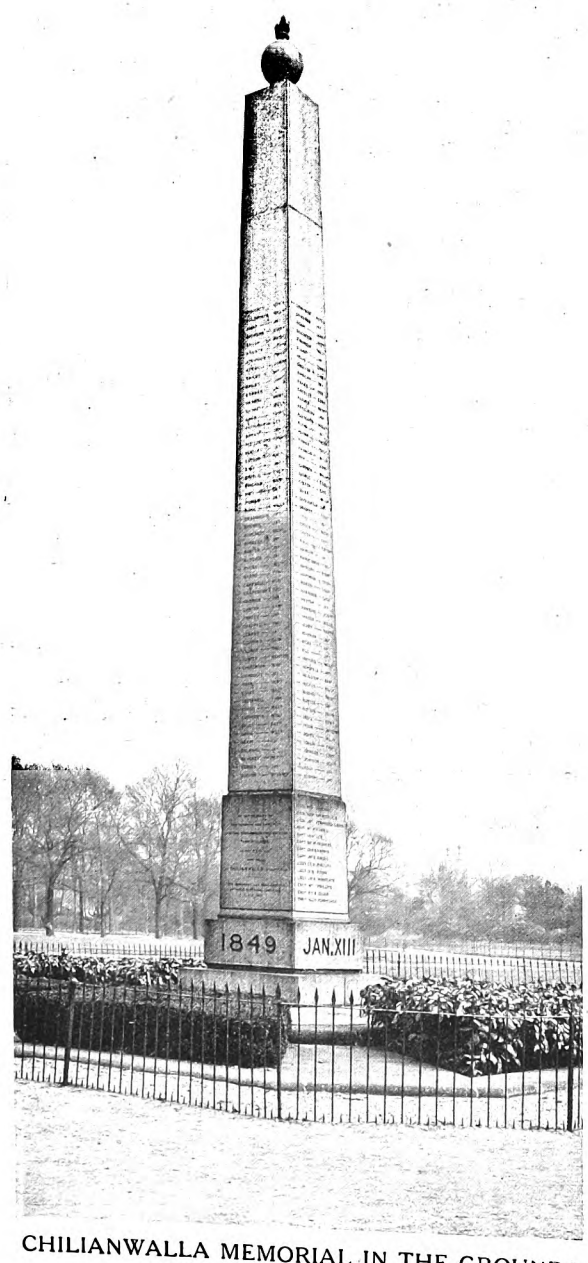
mand of the C the narrow sea sible the atta Achillean heel Corunna to V Peninsula ec the achieveme British. It wa process, under desperate tena which time Br dised other co herself was n dised, and even to direct her a the second America, and t solidation of l possessions.

With the al Napoleon to E the Continent breathing sp rallied; but the short-lived, for ing year witnes turn of the Er the re-uniting o At this period ago transports to Ostend, Br ments were qu Mons, and the being prepared act in the dram is the great nati ment commemo period? It is schemes were plated for the e naval pillar at Greenwich to the fame of Nelson, prepared six designs to commemorate Waterloo nothing tangible resulted, and that in London an vinces there are certain columns, arches, and other m

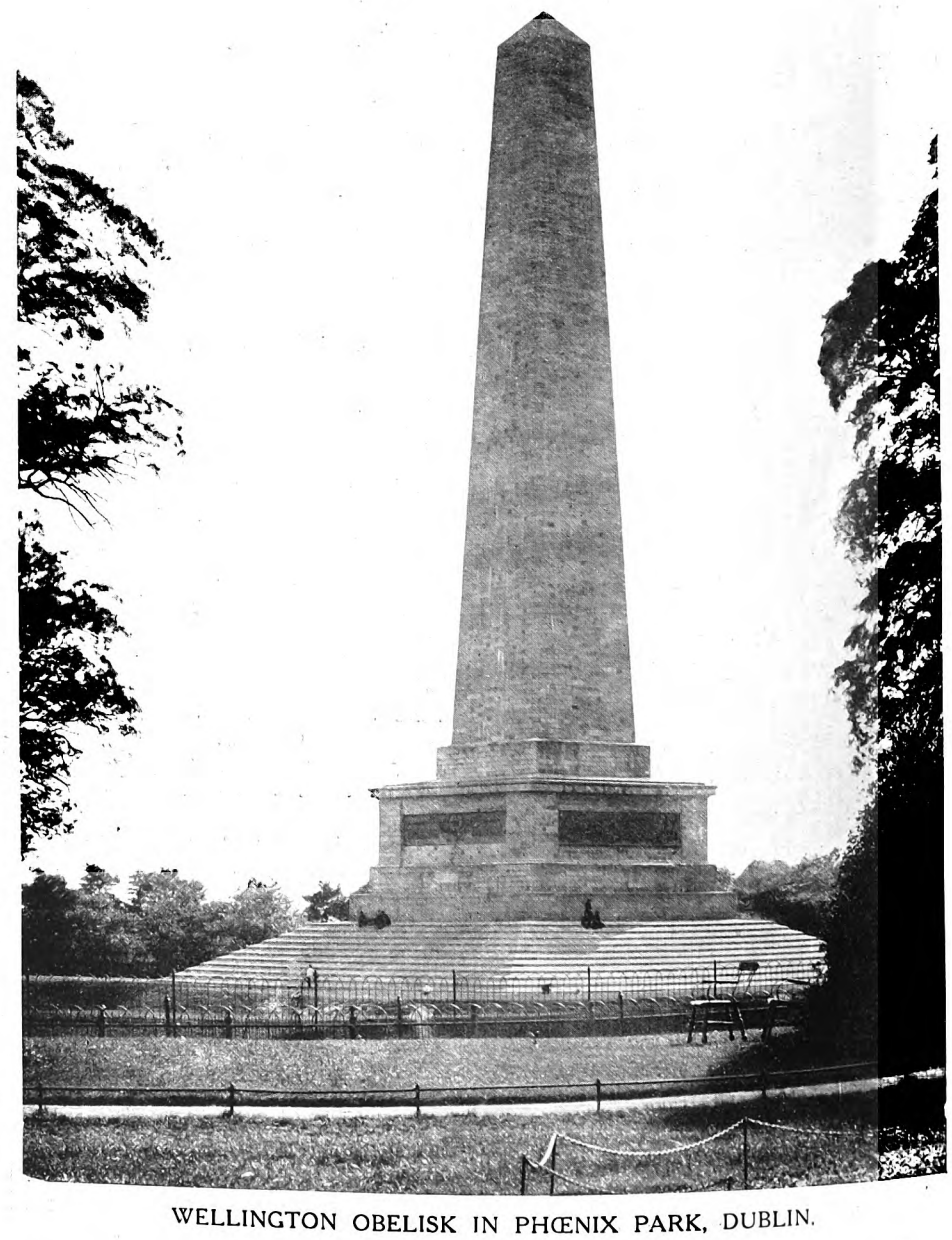
unprecedented economical and industrial expansion which followed in England during the nineteenth century, made possible by the bravery and sacrifice of the noble spirits who served under Nelson and Wellington.

From old letters and contemporary newspapers one gathers a vivid picture of the Napoleonic wars, as viewed from this side of the inviolate Channel; and more particularly from chance correspondence it is possible to understand the hopes and fears which dominated every heart, correspondence which, in view of the greater struggle now progressing, can be re-read with broad sympathy.

It is remarkable that, notwithstanding the gravity of the conditions of the time, and the successful issue in 1815, no serious attempt was made to record the fateful events. Individual admirals and generals who had fallen in battle had monuments to their memory erected in St. Paul's Cathedral and Westminster Abbey, but these minor structures were generally of ordinary design, and built up according to the recipe of the period; that is to say, a celebrated sculptor was commissioned to evolve a suitable monument, and if the person it professed to immortalise was an admiral, the sculptor generally proceeded with the following composition :—The groups nearly always approximated to pyramidal form, an architectural basis being insisted upon; a figure of Britannia with a wreath dominated the other attributes, which included a recumbent Neptune, a melancholy lion, a bundle of sea trophies, a rostral column with a brig, a frigate, and a three-decker in progression, and lastly a portrait study of the admiral in an attitude of command. The architectural details of such groups are excellent, and on this account it is the back elevations of the monuments which are the most satisfactory parts of the designs. There are, however, exceptions to this system of rigid adherence to an accepted recipe, such as the spirited monument to Vice-Admiral Lord Collingwood, by Westmacott, in the south transept of St. Paul's Cathedral (see Plate VII), which is conceived with all the warmth that characterises the earlier works of the eighteenth century; while the monument to Major-General Hoghton, by Chantrey, high up on one of the piers in the north transept (also illustrated on Plate VII), serves to remind us that it is necessary to correct a too common opinion, repeated without proper consideration, that the early nineteenth-century monuments are all lifeless and mediocre. The conception of the memorial to Collingwood is noble. The Vice-Admiral, who directed our fleet at Trafalgar after Nelson fell, died in active service on his Mediterranean command, and his body was brought home for honoured burial; hence there is very fitting symbolism in the funeral barge. It is hardly necessary to take exception to the Roman elements in the



CHILIANWALLA MEMORIAL IN THE GROUNDS OF CHELSEA HOSPITAL.



WELLINGTON OBELISK IN PHŒNIX PARK, DUBLIN.
Sir Robert Smirke, Architect.

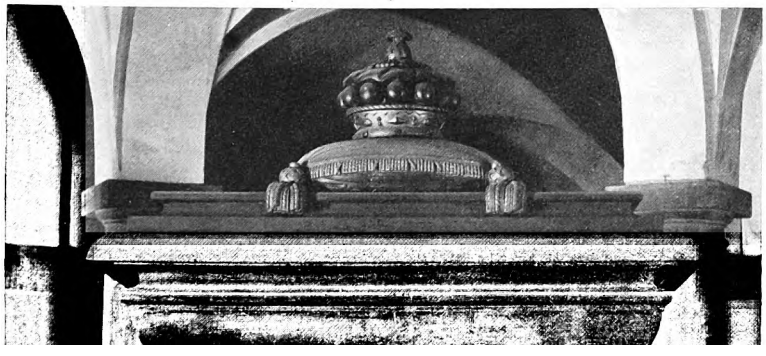
monument; the river god may be appropriated for the Thames, and the motive of the frigate may be commended for the elegance of its form, failing only at the prow, where a more swelling curve would have added to the effect. The monument to Major-General Hoghton is the opposite to Collingwood's in character, inasmuch as it breathes desperate action, whereas the spirit of the other is repose. In this respect it is allied to a modern phase of monumental sculpture in which the stirring incident of battle is the theme selected. Both these monuments have greater merit than the national monument to Nelson, by Flaxman, in St. Paul's (illustrated on this page). Completed about 1818, this follows too much the manner, already referred to, of composition according to recipe, and there is an air of cold classicism about it which is the fault shared by Flaxman and Canova. A more pleasing conception is the little plaster model by Flaxman shown on the next page. Here is seen a very individual treatment of a rostral column, and the figures of Britannia and Fame are grouped with much charm. The model was submitted in competition, the successful sculptor having been Rossi, whose monument to Captains Mosse and Riou, killed in the action against Copenhagen (1801), now stands in the north transept of the cathedral.



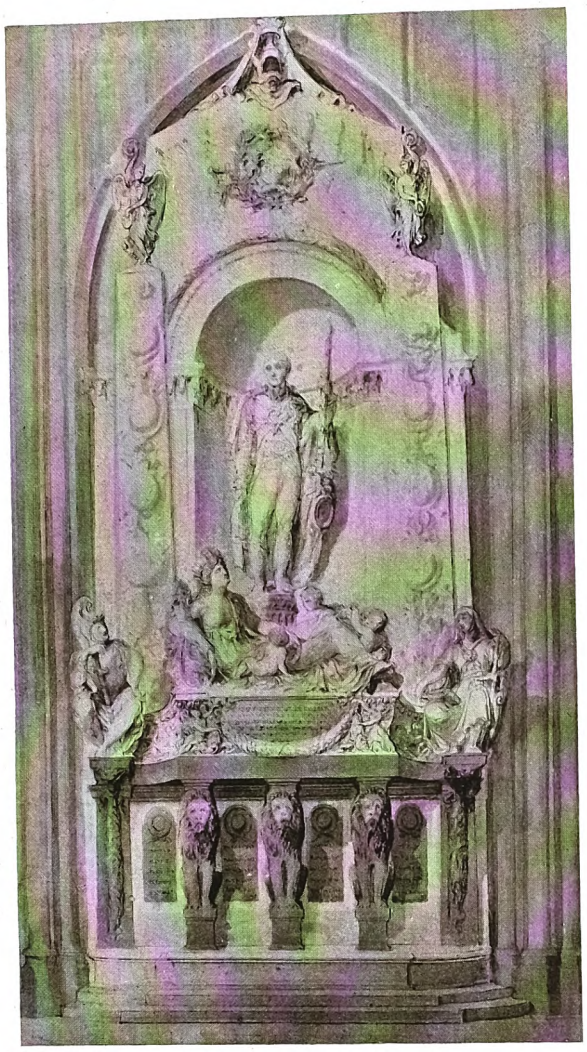
NELSON MONUMENT IN ST. PAUL'S CATHEDRAL.
Flaxman, Sculptor.

The body of Nelson was buried in the crypt of St. Paul's, under a superb sa sixteenth - centur ship. "Let us p that this fine wo which Benedetto and his masons labour, was intend for his own monu confiscated with goods. To this knows the exact s Abbot of Leices monks buried the statesman; and centuries later covered the coffin admiral. On the count's coronet ta of the cardinal's sarcophagus—of v view is given brought to St. St. George's Cha Its beautiful form contrast to that of tomb in the cry tomb made up of of granite.

We may turn monumental colu are the most not memorials of wa engagement of Tra resolved to honou of Nelson by erecti memorial, but done in London In Dublin, three y victory, the super Sackville Street, 121 ft. high, was erected fron of William Wilkins at a cost of £6,850. This i ably the best of the series carried out during th of the nineteenth century, and it ranks with th







DESIGN FOR WELLINGTON MONUMENT BY C. R. COCKERELL, R.A.

Yarmouth as the most notable of Wilkins's achievements. The site chosen is superb. The classical associations of Sackville Street, the proximity of Johnston's Post Office, and the generous width of the thoroughfare, combine to enhance the *mise en scène*, although at the time of its erection it was deemed undesirable to place a monumental column so near the Ionic portico of the Post Office—an argument which still holds good. Wilkins, with his pedantic obsession for Greek prototypes, chose as *motif* a fluted Doric shaft, which he reared on a plain pedestal. The abacus carries a light iron balustrade surrounding a circular drum, on which, in turn, is placed a colossal statue of the naval hero, 13 ft. 6 in. high, appropriately leaning against a man-of-war's capstan. This statue, a spirited piece of sculpture, is the work of Thomas Kirk, R.H.A. The column contains a staircase, of 162 steps, from street-level to abacus. The entablature to the pedestal is inscribed with the names Trafalgar, St. Vincent, Copenhagen, Nile, and the panels beneath bear the dates of each respective victory. Wilkins studied the proportions of the monument with consummate skill, and did not allow his reverence for archæology to interfere with the scale of the structure; hence the licence displayed in the lengthy Greek shaft and the embellishment of the pedestal (see illustration on page 99). The first stone of the column, which was raised entirely at public expense, was laid with fitting ceremony by the Duke of Richmond. Coins of various values were deposited within the stone, beneath a brass plate bearing the following inscription:—

"By the Blessing of Almighty God, to commemorate the Transcendent Heroic achievements of the Right Hon. Lord Viscount Nelson, Duke of Bronte in Sicily, Vice-Admiral of the White Squadron of His Majesty's Fleet, who fell gloriously in the Battle off Cape Trafalgar, on the 21st day of October, 1805, when he obtained for his country a victory over the combined Fleets of France and Spain unparalleled in Naval History."

The Nelson pillar at Great Yarmouth (see page 99) was a more ambitious structure, 144 ft. high, surmounted by a gigantic figure of Britannia. The details are conceived with scholarly exactitude, and the ensemble makes an appeal by its original grouping; but the pedestal is weakened by the deep recesses, and the entablature is too slight for the superimposed mass.

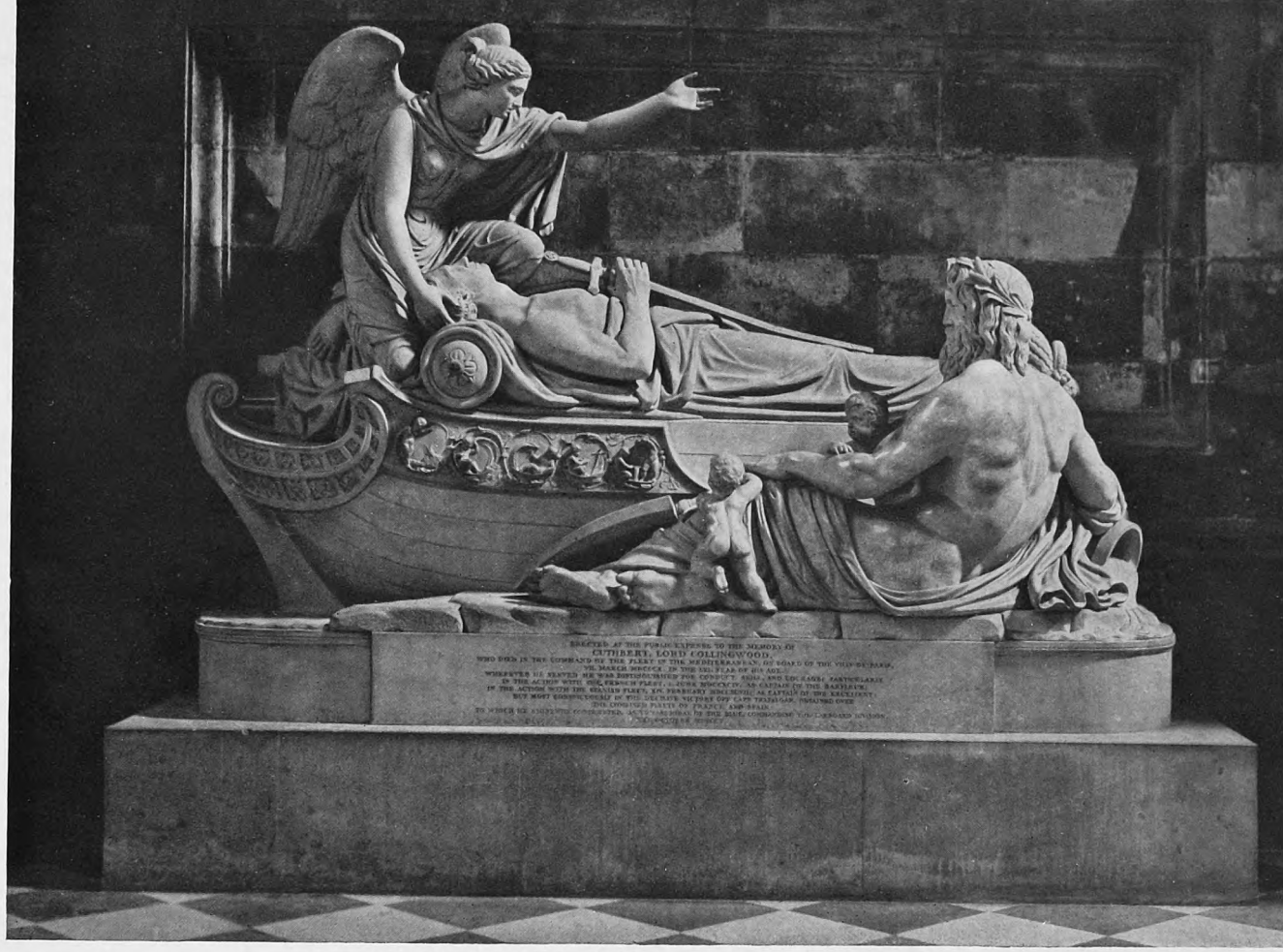
At Glasgow David Hamilton designed the Nelson Monument in 1806, a simple obelisk 144 ft. high; while Edinburgh was content with a castellated structure on the Calton Hill, by Robert Burn, not unpleasing in mass, and approximating in theme to a pharos; this monument completing the vista along Princes Street and across the Regent Bridge.

In 1839, thirty-four years after Trafalgar, a competition was held for the Nelson Memorial in London, it being contemplated to place the monument in front of the then recently-completed National Gallery. Several well-known architects competed, including John Goldicutt, who submitted a dual design to Nelson and Wellington. The first premium was awarded to William Railton, a pupil of Inwood, and the structure was begun and completed between the years 1840 and 1843. The bronze lions at the base were originally assigned to a sculptor, Lough, but were eventually designed and executed by a painter, Sir Edwin Landseer, and thirty years elapsed before they were set in position. The column itself is a copy in granite of one of the columns of the Temple of Mars Ultor, the Avenging God of War, in Rome. The diameter of the shaft is 10 ft. 6 in. at the base and 9 ft. at the top, the total height to the tip of Nelson's hat being 145 ft. The monument was to have been 20 ft. higher, but the Government of the day appear to have been alarmed at the

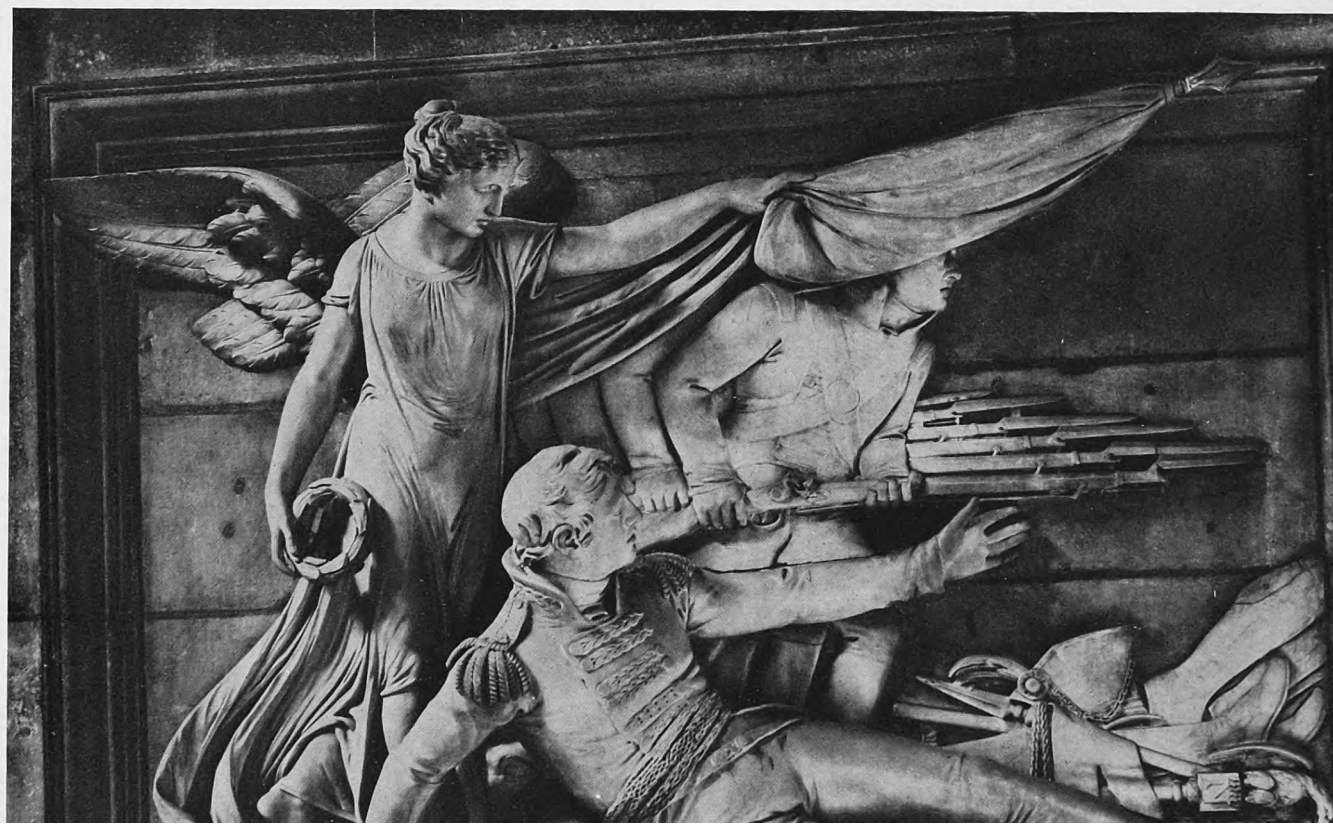


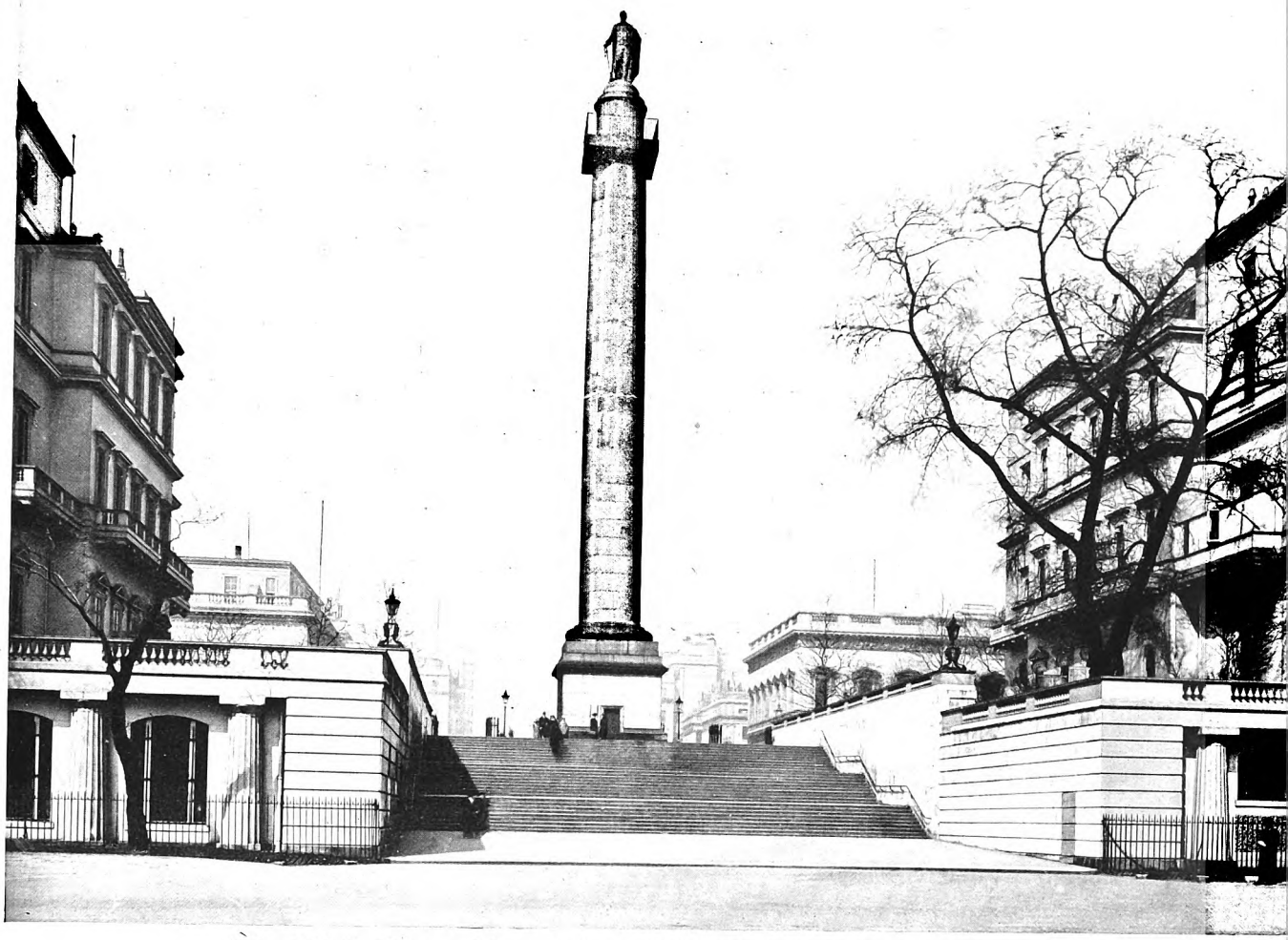
SKETCH MODEL OF ROSTRAL COLUMN TO CAPTAINS MOSSE AND RIOU, BY FLAXMAN.

In the Soane Museum.



Monument to Vice-Admiral Lord Collingwood in South Transept (Westmacott, Sculptor).



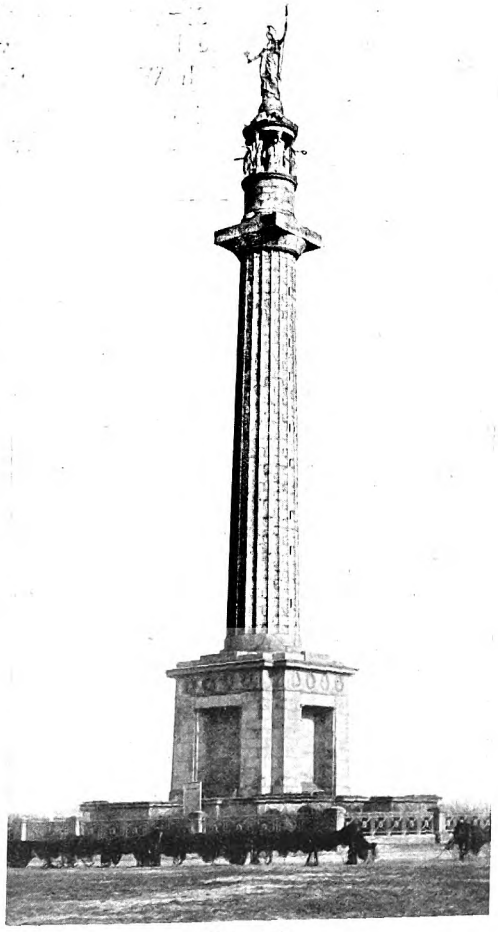


Duke of York's Column and Steps, St. James's Park (Benjamin Wyatt, Architect ; Westmacott, Sculptor).

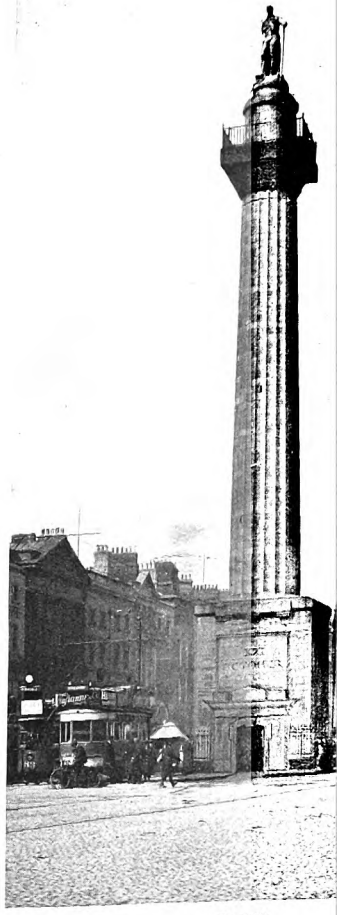


prospect, and, on the opinion of an architect and an engineer (Sir Robert Smirke and Mr. Walker), whom they consulted, insisted on the height being reduced, "as it was thought" (to quote Sir Robert Peel in the House of Commons on July 22nd, 1845) "that it would be extremely inconvenient should the monument fall in that crowded part of the metropolis"! The cost of the Nelson Column was £46,000, which sum was not furnished by the Exchequer, but obtained by private subscription, the largest donor having been the Czar of Russia, who gave £500. The column is far from being a success. In the first place it detracts from the scale of the square, and in the second it competes with the steeple of St. Martin's-in-the-Fields. Moreover, the choice of a Corinthian capital, as well as the mediocre detail, leaves a great deal to be desired. Four large bronze bas-reliefs decorate the base, the Death of Nelson by Carew, the Battle of the Nile by Woodrington, the Battle of St. Vincent by Watson, and the Battle of Copenhagen by Ternouth; and in connection with the last, on the east side of the pedestal, it is interesting to note that, according to report, the form and features of the architect, Thomas Hopper, were given to the sailor who is supporting the wounded boy. The figure of Nelso 17 ft. high) on the summit o was executed by E. H. Trafalgar Square itself, it m was the subject of another competition; having been fi out to the design of Sir Ch It cannot, however, be regar cessful scheme, and none of which adorns it—Napier (Havelock (by Behnes), Ge Chantrey) and, in the cent pedestal, Gordon (by Thorn be said to be other than ordi

Other monuments to Ne the marble pile in the Guildh Smith and the group in Exchange at Liverpool, wh must also be made of the N at Devonport, by John Fou was intended to commemor tories of the British Fleet aft Of the same period, too, are ous small monuments to th



Yarmouth.



Dublin.

NELSON COLUMNS.

William Wilkins, Architect.



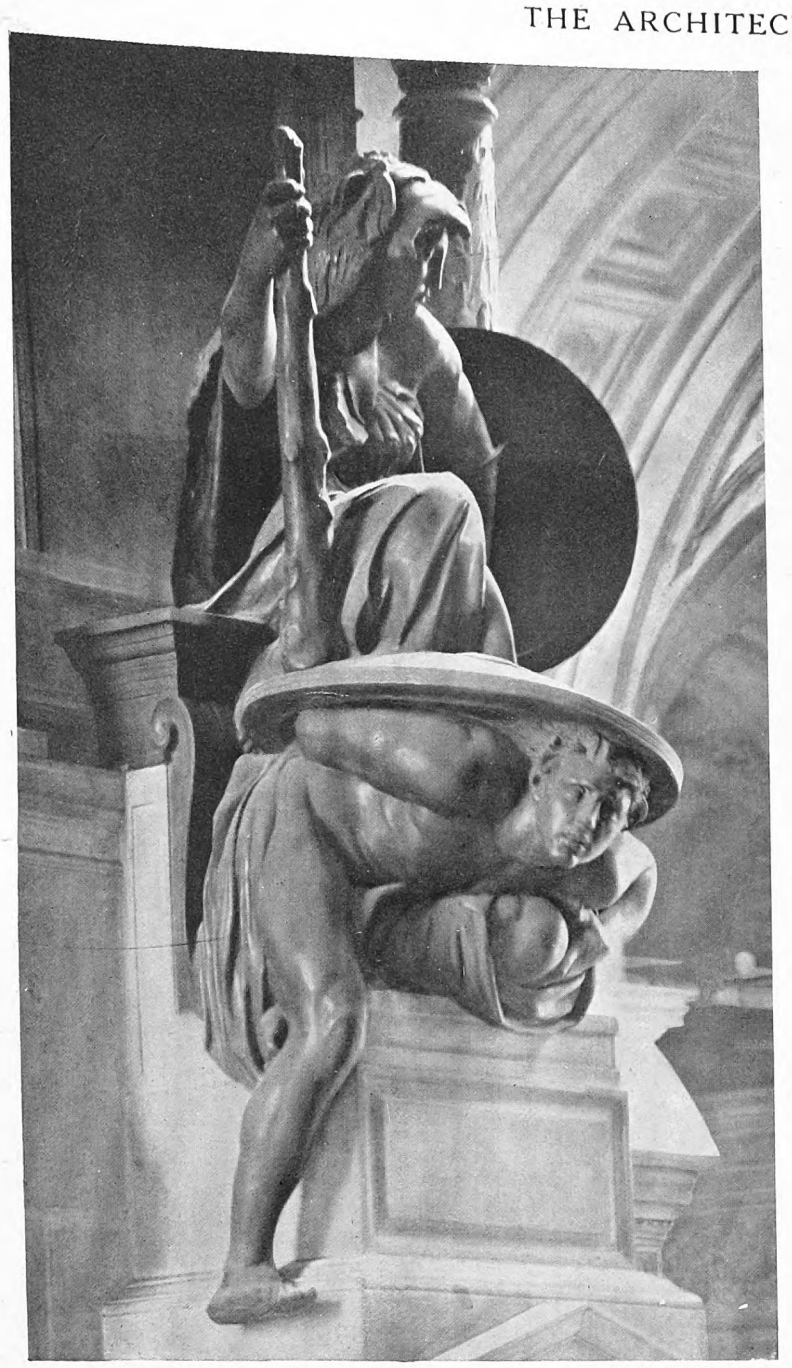


Photo: F. C. Mauler.

DETAIL OF SCULPTURE, "VALOUR AND COWARDICE."

century. The bombardment of Algiers in 1816, the famous Battle of Navarino in 1827 against the combined Turco-Egyptian fleets, the two wars against China, the abortive operations in the Baltic, and the actions of Sveaborg and Bomarsund in 1854; the operations in the Black Sea and the demonstrations off Alexandria: these did not provide occasion for commemoration other than in the annals of the Admiralty. Yet to-day a greater action than Trafalgar remains to be fought, and once again we experience the spirit that ennobled our ancestors.

If, however, the naval achievements of England during the nineteenth century have, with the exception of Trafalgar, received relatively small record in the shape of commemorative monuments, there is no lack of military memorials, and among them several very fine conceptions. Before proceeding to deal with the most important of these, a brief sketch of the wars in which we were engaged will serve to show that there has been ample occasion for the erection of great monuments.

The six years' war in the Peninsula prepared the way for Waterloo, and proved the secret of Napoleon's undoing. In India, in 1803, the battles of Assaye and Saswaree were fought. After Waterloo came the period of political reaction, when the democracy throughout Europe demanded reform. Between the years 1838 and 1842 the first Afghan War was fought, with deadly severity. This was followed by the first China War, 1839–41; the Scinde War in 1843; the first Sikh War, with the battles of Aliwal and Sobraon, in 1846; and the second Sikh War, with the battles of Chilianwalla and Goojerut, in 1849. Matters had hardly been settled in India when the Russian War of 1854–56 flared forth. So unprepared,



WELLINGTON MONUMENT IN ST. PAUL'S CATHEDRAL.

Alfred Stevens, Sculptor.

indeed, was this country for the rigours of another campaign, that more casualties were caused among the troops by disease and cold in the Crimea, than from conflict with the enemy. And scarcely had the last shots been fired against the Russians than the Mutiny broke out in India, the Bengal sepoys having revolted, murdered their officers, and seized Delhi, where they set up a descendant of the Great Mogul and attempted a national rebellion. The British at once besieged Delhi, which prevented the Mutiny from spreading, while the defence of Lucknow and Cawnpore stayed the trouble. Unfortunately Cawnpore could not be relieved in time, and a terrible massacre followed. The outcome of this rebellion was the end of the career of the East India Company, and the transfer of India to the Crown as a colony. Between the years 1856 and 1860 the second war with China took place, and in 1878 the second Afghan War, with its chief incident of Lord Robert march from Cabul to Kandahar. The Zulu War of first Boer War, 1880–81; the Egyptian campaig against Arabi Pasha; t War and the siege a Khartoum, with the Gordon; and the secon War, followed in turn; were, as minor camp Burmese wars, the five Ashanti, the Abyssinia tion under Sir Charles N Maori and the Kaffir the hill campaigns Finally there occurred t Boer War of 1899–1902.



SOUTH AFRICAN MEMORIAL, LEICESTER.
Crosland McClure, Sculptor.



Of all the memorial numerous campaigns, Wellington claim first The earliest is the fin designed by Sir Robert which stands on the ba Liffey in Phœnix Park (see illustration on page a masonry structure, 2 height, the names of We chief victories being cu sides, and bas-reliefs set in the long panels of the It was originally intende plete the design by pl equestrian statue of the



SOUTH AFRICAN MEMORIAL, BRIGHTON.
John W. Simpson, F.R.I.B.A., Architect. C. L. Hartwell, Sculptor.

comparison with it; but though it is a bold landmark, it is poor in detail. Nearer to it in merit is the Chilianwalla Memorial in the grounds of Chelsea Hospital (see illustration on page 96). At Liverpool there is the tall Wellington Column adjoining St. George's Hall, which belongs to the middle period of the nineteenth century, and ranks with the columns to Nelson at Dublin and Yarmouth, and one has also to note the granite column to Wellington in the grounds of the mansion at Stratfield-saye, in Hampshire, which estate was purchased by Parliament for £263,000 and presented to the Duke, who had previously been granted £400,000 for his services.

But the greatest of all the Wellington monuments is the one in St. Paul's (see page 100). This was long delayed, and only grudgingly accorded when the military hero died in 1852: for the great reputation he had gained on the field of Waterloo was marred by the stern discipline of his political regime and his opposition to reform. The site chosen for the monument was one of the northern bays of the nave, and printed instructions to the competitors included a line perspective of the bay showing the architectural features. Alfred Stevens was among the competitors, and, as may be seen from the exhibit at the Victoria and Albert Museum, South Kensington, he proceeded forthwith to sketch on the sheet of instructions his conception of the problem. This quick, nervous sketch practically shows all the features afterwards introduced into the finished work, Stevens evidently having thought that the first conception of a problem could never be improved, a belief which practice proves to be the rule. The architectural treatment of the structure in the hands of such a skilful artist was subtly merged with the sculpture in such a way that the two attributes, architecture and sculpture, blend harmoniously, the architectural features slightly dominating. Stevens was a devoted admirer of the works of Michelangelo and Vasari, and it was to the latter that he turned for inspiration in the treatment of his architectural detail. The beauty and refinement of the grand series of mouldings may be fully appreciated by reference to the exceptionally fine measured drawings of the monument which were prepared by the late Mr. James Whitelaw, and which are now preserved at the Tate Gallery. The vigour inherent in the sculpture, its symbolic meaning, the trophies of war, the sarcophagus occupying the right position in the mass, the slender foil afforded by the richly decorative columns, and the high-strung vitality permeating the whole design, proclaim it to be the work of a master; nor can we omit praise for the skilful and successful manner in which Mr. John Tweed carried out in bronze the equestrian statue on the summit, of which Stevens left only an unfinished plaster model. Tardy as was its execution, and never finally completed under the direction of its author, the Wellington Monument in St. Paul's is essentially the work of a great sculptor and a great artist, unique in conception, and unrivalled for dramatic beauty and correct symbolism.

This period of the nineteenth century, following close upon the pernicious Exhibition of 1851, was in England singularly dull and inexpressive in art production. Yet much of its mediocrity is retrieved by the fact that the conditions of the age produced Alfred Stevens, and that Cockerell, the last of the Classic giants, was still a power in the land. Cockerell also prepared a design for a Wellington monument, to be erected in the Guildhall. An illustration of it is given on page 98, from the original sketch in the collection of the architect's drawings at South Kensington.

At Hyde Park Corner, facing the Duke's town residence, Apsley House, the Wellington Monument by Boehm was erected in 1888, a dull piece of sculptor's work, comprising an equestrian figure mounted on a polished red granite pedestal, at the corners of which stand soldiers of the period, of the 42nd Royal Highlanders, the 1st Guards, the 23rd Royal Welsh Fusiliers, and the 6th Inniskilling Dragoons. The naked straddling Achilles (by Westmacott) on a mound inside the Park, erected as the women's monument to Wellington, is an altogether feeble and unhappy conception, and it is well



DRAKE MEMORIAL, TAVISTOCK.
Boehm, Sculptor.

therefore that there should be the Wellington Arch by Decimus Burton at the top of Constitution Hill, which, in point of dignity, good proportion, and mass, can be regarded as a monument worthy of the great soldier whose achievements it commemorates (see Plate VIII). Originally it stood axially in line with the main archway of Burton's screen at Hyde Park Corner, but was moved to its present position in 1883. As may be seen from the perspective preserved at the Royal Institute of British Architects, the intention from the first was to surmount the arch with a quadriga, with four detached figures set on each side upon the main entablature below, the central archway of the screen having a corresponding quadriga, but for long years a colossal equestrian statue of the Duke stood on the summit, not only gaunt and wholly out of scale with the structure, but also facing sideways. Upon seeing this work, a French officer of the time exclaimed: "Nous sommes vengés!" The statue was put up in 1846 in spite of strong protest by the architect, who felt the matter so keenly that he included a clause in his will providing £2,000 for the removal of the offending sculpture after his death. This was effected in 1885, when the statue was taken away to Aldershot, and there remains, well forgotten. The arch then stood for some years in bare architectural dignity, but four years ago the quadriga scheme was revived, and ultimately the present group, by Captain Adrian Jones, was set upon the summit. It is a lively piece of work, but altogether too high. A comparison between the illustrations of the Arch with and without this quadriga (see the issues of THE ARCHITECTURAL REVIEW for March 1905 and May 1912) shows at once that the sculptor's addition is no gain to the monument.

Another London memorial to Wellington is the equestrian monument, by Chantrey, in front of the Royal Exchange—a good example of its type.

It is one of the peculiar traits of the English that they seek to avoid national monuments in the grand style. The prowess of the Duke of Marlborough was commemorated by a grateful nation in the building of the Palace of Blenheim, but it was left to his widow, the termagant Duchess, to provide the funds for its completion. In like manner, following Waterloo, a palace was mooted for Wellington, and Wyatt prepared plans; the scheme, however, never matured. Finally George IV decided to mark his accession to the throne, and incidentally to commemorate the stirring victories which had occurred during his regency, by the erection of Buckingham Palace. Nash, who at that time counselled the king in all matters architectural, undertook the building operations, and evolved the present building, which has since suffered so much alteration at the hands of different architects. The grant from Parliament was only for the repair of old Buckingham House, but this condition was ignored by the Royal patron and his architect. The Marble Arch, of white Carrara marble, with richly designed gates, formed the main entrance to the Court of Honour, and is said to have cost £30,000 alone. It was removed in 1850–1 to Cumberland Gate, the stones having been stored for some years previous to its re-erection. At one time, it is said, Sir Charles Barry had proposed to use

The Scottish National Memorial on the Calto
burgh, designed by Cockerell and Playfair, to fo
Valhalla to the memory of those of her sons w
during the French wars, was begun but never c
in its derelict state stands to-day an artificial rui
Scotland's parsimony.

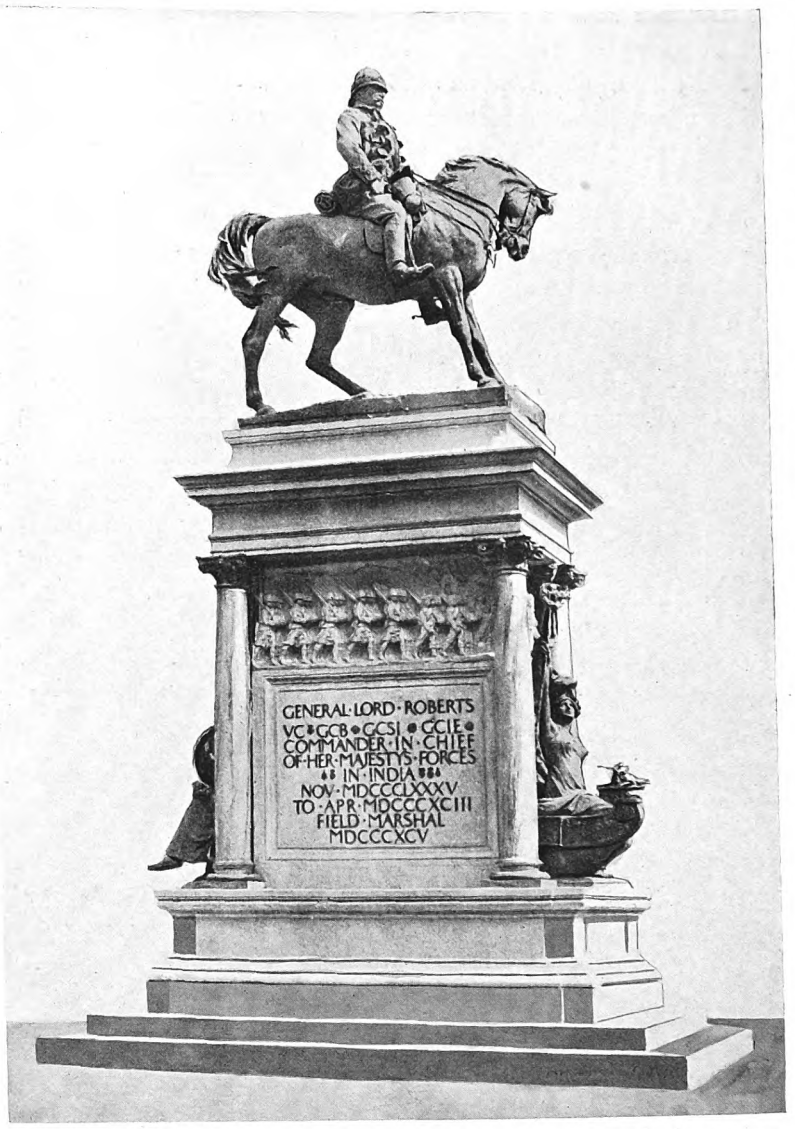
The memorial in Carlton Gardens to the D
once Commander-in-Chief of our Forces, is a
column of granite, 124 ft. in height, with a statue
cott) 14 ft. high, above the circular pedestal (see
It was designed by Benjamin Dean Wyatt, eldest s
of James Wyatt, and though a comparatively nak
possesses the merits of a fine entasis and an excell
such that the late Charles Follen McKim, when
to this country a few years ago to receive the
Medal, called it the finest thing of its kind in L
monument was erected between the years 1831 a
cost of £25,000.

Close by, at the foot of Lower Regent St
Crimea Memorial. It was erected in 1861, the sc
John Bell. This is one of the best outdoor mem
metropolis; the pedestal, of unpolished grey gr
admirable in form, while the bronze figures a
trophies that embellish it are well modelled and
placed. Three months ago the monument was
about 40 ft. in order that space might be found for
to Florence Nightingale, by Mr. A. G. Walker, a
to Sidney Herbert, by Foley: the latter having sto
in the quadrangle of the War Office. This triple
carried out on the suggestion of Viscount Knut
mistake, the monuments being out of scale with o



and crowded in effect; nor does the pulling down and rebuilding of Waterloo Place add to the present setting of the group (see page 99). The statue of Florence Nightingale, unveiled by three workmen on February 25th, without any public ceremony, represents the "Lady of the Lamp" as she might have been seen walking at night through the hospital wards at Scutari. Her dress is in the plain style of the early Victorian days, and her smoothly brushed hair is partly covered with a cap. The figure, 9 ft. high, stands upon a pedestal of grey and red granite, three of the panels of which show phases of Florence Nightingale's work, while the fourth bears her name as inscription, with the dates 1820–1910.

Other monuments that call for brief mention are those to Drake and the Victory over the Armada, on the Hoe at Plymouth, and the monument to Lord Roberts by the late Harry Bates, A.R.A. The Drake monument, a replica of one at Tavistock, is interesting for the very effective placing of the figure on a simple pedestal (see illustration on page 102). The Armada memorial (illustrated on page 103) is a more grandiose design, and not sufficiently worthy of the achievement it commemorates. The Lord Roberts memorial (illustrated on this page) represents the late Field-Marshal seated on his favourite charger "Volonel" on a tall pedestal bearing bas-relief panels, badly placed—one showing Highlanders, Gurkhas, and Sikhs marching together, another showing a battery of artillery coming into action—while at either end are figures symbolical of "War" and "Victory." The original monument was set up in Calcutta, and a replica of it is now to be erected in Glasgow. The pedestal will be of granite, and the statue, frieze, panels, and inscriptions of bronze.

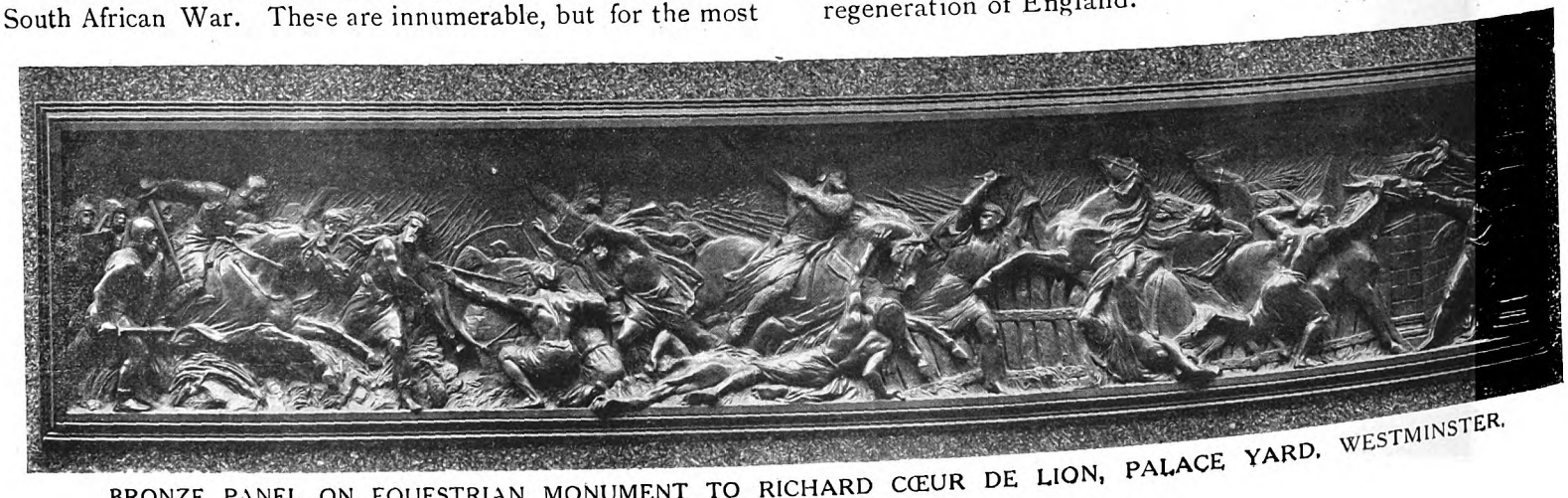


LORD ROBERTS MEMORIAL, TO BE ERECTED AT GLASGOW.
The late Harry Bates, A.R.A., Sculptor.

Last in the series we have to refer to the memorials of the South African War. These are innumerable, but for the most part are on a very low level of achievement. A score could be mentioned which come under this criticism, but it will be more profitable to refer to the monuments which do not, and among these are the three here illustrated. The memorial at Aldershot to the Royal Army Medical Corps, by Mr. Robert S. Weir, is essentially an architectural scheme, wherein the sculptor takes his proper place; and this is the case, too, in the Brighton memorial by Mr. John W. Simpson (see illustrations on pages 101 and 102). In the Leicester memorial the sculpture, fine though it is, predominates too much over its architectural pedestal. But all three display good qualities, as do also the memorial erected at Haileybury to Mr. Reginald Blomfield's design, the monumental arch at Chatham by Mr. Ingress Bell, and the memorial chapel at Eton, of which Messrs. Laurence K. Hall and Sidney K. Greenslade were the architects.

In conclusion it is necessary to state an opinion on policy in regard to the war memorials that will be erected to commemorate our share in the present conflict. At the close of the War the nation will demand the erection of a national monument to the memory of her fallen sons. There must be no niggardly dealing in connection with it. Isolated statues and mediocre tablets will not suffice to record the terrific nature of the struggle, and its all-important effect on the destiny of the race. We are too close to the scene at present to estimate its character, but when the time comes for the consideration of a national monument the thing must be undertaken in a spirit of greatness. Such a structure must symbolise the tenacity and integrity of the British Empire; all the component races who are sharing in the fight must be represented; and the monument must serve as a beacon for future generations, for it shall mark not only Victory, but the regeneration of England.

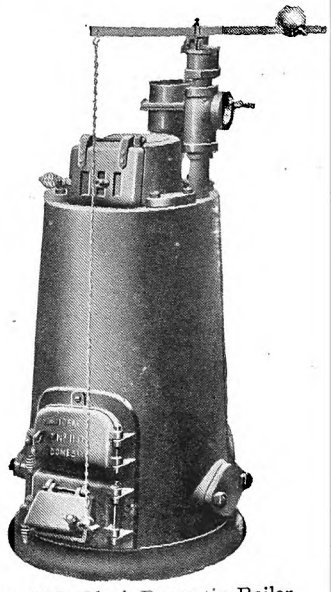
A. E. R. R. R. P.



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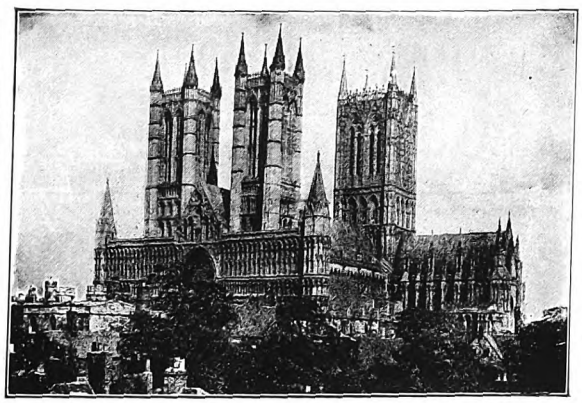
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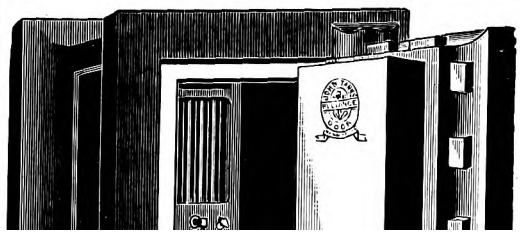
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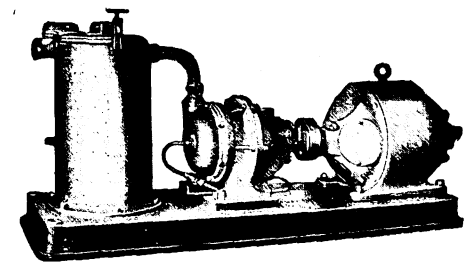
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INDIAN ARCHITECTURE.

MR. HAVELL has been the protagonist in the discussion over the architectural lay-out of the new capital at Delhi. We do not agree with him in many respects, but it must be admitted that he has done good work in emphasising a very important aspect of the matter, which before his advocacy received practically no attention. The points he insisted upon are taken up afresh in his new book on Indian architecture. Briefly, it may be said that Mr. Havell bases his argument on two principal claims—(1) that it is the village which is the essential element in Indian life, and (2) that the Indian craftsman of to-day differs from his Western brethren inasmuch as he rejoices in a live tradition that enables him to carry out work which is immeasurably superior and more appropriate to Indian conditions than the Western architecture which has been erected under the ægis of Government departments. From Mr. Havell's introduction one might almost assume that British rule in India should be given up altogether, and the future development of the country left to Indo-Aryan civilisation; but there are few in this country who would agree with that proposition, or anything like it. Whatever the rights or the wrongs of holding India as part of the British Empire, the outstanding fact is that we do hold it, and in no circumstances do we intend to release our hold, although a system of native administration may be allowed to come into force as the years go by. It is from this consideration of the matter that discussion arises as to the most appropriate architectural style for new buildings in India. We agree with Mr. Havell that the hybrid type of classical architecture which defaces so many of the cities, towns, and villages of India is no credit to the British Empire, and that something more scholarly at least is required. Mr. Havell insists that new buildings should be such as the native master-builders and craftsmen would produce of their own accord, and it is just on this point that opinions differ. But whether or not we agree with the author's views on the matter we are indebted to him in the present volume for a very admirable study of Indian architecture, which should be read by all who have an interest in the subject. He gives a most illuminating insight into the religious symbolism which is the chief characteristic of the buildings of India, and without some knowledge of which it is quite impossible to gain any idea of the underlying spirit of Indian architecture. It is perhaps impossible for a European ever to regard Indian architecture as it is regarded by the people of India, for, as Kipling says, "East is East, and West is West." In looking at the views of temples and shrines one is instinctively inclined to apply a criticism which, however appropriate to Western work and its classical and Gothic developments, in its own distinctive way possesses elements those of Western art. One very interesting chapte the Temple of Elephanta, which is spoken of as th of India. In this temple is the great bust of th of which an illustration is shown below. It is ca rocky wall which ends the central aisle, and in this seen through the mysterious gloom. The Trimûrt the three chief divinities of the Hindu Parthenon— Creator, Vishnu the Protector, and Siva the Destroye is the central head, with the shining symbols o footsteps—i.e., the three positions of the sun—upo did jewelled crown, the holy Mount Meru. "He wea necklet of pearls, the worlds innumerable in the ma are strung together on their orbits in His firmament, a ous panch-ratna collar of gold glittering with His jew air, fire, water, and earthy matter. . . . If the Bra might have been created by the chisel of Praxiteles, if a reincarnation of Pheidias, inspired by the prof sophy of the Upanishads instead of by the child-like of the Homeric Olympus, had been born again to masterpiece of Indo-Aryan genius at Elephanta. sculpture like the Trimûrti and one painting like Siddhartha suffice to show that Indian artists may st the greatest of the world."

The book is admirably written, and very fully ill

"The Ancient and Mediæval Architecture of India: a S Aryan Civilisation." By E. B. Havell. London: Jo Albemarle Street, W. 10 in. by 7½ in., pp. 230, 176 illustrati Price 30s. net.



VITRUVIUS REDIVIVUS.

ALTHOUGH Vitruvius has been translated many times, and into many languages—it was first done into Italian at Como in 1521, into French at Paris in 1547, into German at Nuremberg in 1548, and into English in London in 1692, and there have been many subsequent renderings into all the European languages—the new version now before us, prepared by Professors M. H. Morgan and H. L. Warren, both of Harvard, has good reason for its appearance. Gwilt's edition of 1826, improved in 1860, is of standard quality, but the advance of classical scholarship has left it somewhat to rearward. Nowhere, at the present day, is that advance more marked than in the United States of America, where, indeed, energetic classical research, allied to rare imaginative insight and tempered enthusiasm, has produced a classical cult of a new and more effectual type, one of the most remarkable manifestations of which is to be seen in modern American architecture. Very naturally, therefore, a Harvard professor of classical philology has seen the desirability of a new translation of Vitruvius that, by reflecting or embodying the results of modern archæological and linguistic inquiry, shall more adequately assist the great classical movement in architecture in which America is taking the lead. Unfortunately, Professor Morgan died before completing the work; but Mr. Albert A. Howard, who has translated the last four chapters of the tenth book, and has seen the volume through the press, had discussed with Professor Morgan and others the chapters that had been completed, and knew the translator's intentions with respect to the illustrations and notes. The illustrations, some sixty in number, are well chosen, but the notes are to seek. There is, however, a very useful little excursus, by Professor Warren, on the much-discussed phrase *scamilli impares*, of which the chief variorum readings are given; Professors Morgan and Warren inclining to Emile Burnouf's interpretation, *nivelettes inégales*, "unequal levellers." This phrase was discussed, quite independently of the book under notice, in the R.I.B.A. *Journal* for March 20th last, by Mr. Paul Waterhouse, who, adopting Burnouf's rendering, translates it "graduated gauges." Mr. Waterhouse, by the way, has a rather happy reference to the "clerk-of-works-like" style of Vitruvius, of whom Mr. Howard remarks more expansively that "he avoids periodic sentences, uses only the simpler subjunctive constructions, repeats the antecedent in relative clauses, and, not infrequently, adopts a formal language closely akin to that of specifications and contracts." It is well. If he had been more rhetorical he would have been less practical—a sort of Augustan Ruskin—and his book would have tempted his translators to rival each other in graceful misrenderings. As it is, their sole concern is as close an approach to literal accuracy as skill in handling can afford. This skill is evident in Professor Morgan's translation, which, with its general smoothness of diction and its occasional raciness of idiom, reads like an original composition. But in two respects the volume falls short. Annotation and commentary would have been invaluable to the student; and more should have been said about the author. True, little or nothing is known about Marcus Vitruvius Pollio save what appears from internal evidence—as that he was a superintendent of ballistæ, was architect of a basilica, was low in stature, and at the time of writing was bowed down by age and ill-health—but these and similar data, collated with the speculations about him by various authorities, and accompanied by an account of the chief editions and translations of the book in which he has for all time laid students of architecture under a profound obligation to him, would have made a most interesting introduction to an admirable rendering of the text.

Vitruvius. The Ten Books on Architecture. Translated by Morris Hicky Morgan, Ph.D., LL.D., late Professor of Classical Philology in Harvard University. With illustrations and original designs prepared under the direction of Herbert Langford Warren, A.M., Nelson Robinson Junior Professor of Architecture in Harvard University. Pages xiv + 332, *10¼ in. by 7¼ in. Price 15s. net. Cambridge: Harvard University Press. London: Humphrey Milford, Oxford University Press.*

"THE CURVES OF LIFE."

IF the author of this volume had been less copious and diffuse his thesis might have gained in clearness, but we should have lost the most interesting features of a fascinating book. As it is, the treatment is so pleasantly discursive that interest in the detail is apt to render one repeatedly, if temporarily, oblivious of the plan and purpose, which, broadly speaking, is to suggest the ϕ spiral, or Spiral of Pheidias, as the formula for growth of natural forms, and "as a kind of key, not merely to natural phenomena, but to artistic and architectural phenomena as well." In addition, therefore, to the hundreds of illustrations of natural growth, showing spirals in shells, horns, minerals, and in many kinds of vegetation, there are many which show the prevalence and beauty of this form in art—on Etruscan and other vases, in the volutes of capitals, and in innumerable other instances, old and new; while a long chapter on the development of the spiral staircase contains a dozen illustrations drawn from various sources. We get, for example, the "'Prentice's Pillar" from Rosslyn Chapel, "its separate right-hand spirals enveloping with their long and slender curves a pillar which is artfully grooved in perpendicular lines, so that full value may be given to the encircling decoration"; spiral colonnettes forming the bases of statues in the north porch of Chartres Cathedral; and, as an ultra-modern example, a spiral staircase of reinforced concrete. Pursuing the same subject in the next chapter, the author introduces views of the remarkable spiral staircases that are characteristic of many of the Italian palaces, while a whole chapter is devoted to the open staircase of Blois, which, built between 1516 and 1519, is regarded by many as one of the most beautiful designs of its kind; the author is inclined to believe that it was done by Leonardo da Vinci, upon whose interest in architecture Mr. Cook lays considerable stress, and more still upon the evidence that this universal genius was vastly interested in natural and artificial spirals. Of Leonardo's incessant search for principles, Mr. Cook says that "his method was that of Darwin, proceeding by an analysis which does not fear to be diffuse, grouping isolated pieces of evidence, attaining at last a final law, or at least an hypothesis that would explain the facts." Hence the author's agreeable diffuseness, of which, as we have already acknowledged, he is certainly justified by an extraordinary expansion of interest, and one does not take it to heart that his conclusions are hardly as inevitable as those of Darwin. But, whatever the merit of the theory of spirals as they occur in nature, and no matter how dubious one may feel as to its relevancy to æsthetics, there can be no doubt whatever that Mr. Cook has produced a most delightful series of essays in speculative philosophy, in which the fruits of much patient research and a good deal of hard thinking are presented in an easy and attractive style.

"The Curves of Life: being an Account of Spiral Formations and their Application to Growth in Nature, to Science, and to Art: with special Reference to the Manuscripts of Leonardo da Vinci." By Theodore Andrea Cook, M.A., F.S.A. With eleven Plates and 415 *Illustrations. London: Constable and Company, Ltd.,* 10 *Orange Street, Leicester Square, W.C. Pages* xxx + 480, *6¾ in. by 10¼ in. Price 12s. 6d. net.*



Plate I.

S. MARIA DEGLI ANGELI, ASSISI.
Vignola, Architect.

June 1915.

ARCHITECTS OF THE LATER RENAISSANCE IN ITA
I—GIACOMO BAROZZI DA VIGNOLA.

By MARTIN SHAW BRIGGS, A.R.I.B.A.

IN the latter part of the sixteenth century, and the earlier years of the seventeenth, architecture in Italy had in a sense passed its point of culmination. All the constructive discoveries of the Renaissance had been made, and it only remained to combine them in schemes of increasing splendour. In the present series of articles I propose to study the work of some of the greater representatives of this very interesting period, confining my attention to those who adhered to Renaissance tradition rather than to their more adventurous brethren who wandered into the tempting byways of the Baroque school. Bernini has received his due meed of attention lately; nor is he innocent of lapses from orthodoxy, but during his lifetime, as during Michelangelo's, there were other architects of almost equal talent practising in Rome, among them Della Porta, the Fontanas, the Lunghis, Ponzio, the Rainaldis, and Vignola.

as well as a great architect is an additional reason him out as representative of his day in Rome.

He was born in 1507, and was thus very nearl porary of Galeazzo Alessi (1500–72) and of Pelleg (1527–96), with whom the next two articles of th be concerned. Constantly we find these three m petition or in collaboration with one another, and t styles betray a common ancestry.

Vignola's father was a Milanese, Clementi name, who had married a German wife, and retire to escape the turbulence of his native city. It is a



Photo: Alinari.

FOUNTAIN IN PIAZZA DELLA ROCCA, VITERBO.

that nearly all the leading artists of this period bards, whereas the cities where they were principall —Rome and Genoa—produced no prominent figures ing to Vasari, Vignola studied painting at Bolog youth; "but he did not greatly profit, partly b

side of their subject, to which Vignola contributed so notably in after-life. He was also influenced by Peruzzi, who visited Bologna in Vignola's youth, but who did not complete his largest building there, the Palazzo Albergati, until much later.

The part of his training which interested him most appears to have been perspective, but his biographer notes that his studies in this direction were made largely on his own account. Vasari also mentions his first authenticated work, designs for the decoration in colour of the backs of some choir stalls at S. Domenico at Bologna. These designs were made in 1528, when he was twenty-one years of age, and were carried out by a Dominican monk named Fra Damiano.* He was entrusted with the work by Francesco Guicciardini, the Papal governor of Bologna, who had evidently noticed his ability.

We are singularly ignorant of the next thirteen years of his life. He appears to have continued what we should regard as his education until he was over thirty years of age, though for most of that time he was being paid for his work. It is uncertain when he first went to Rome, but recent research dates his visit in 1534 or 1535.† Vasari says that "he intended to study painting, in the hope that he might thence obtain the means of assisting his poor family. He first worked at the Belvedere, with the Ferrarese Jacopo Melighini, architect to Paul III, for whom he made designs. But there was then in Rome a society of nobles and gentlemen, who met for the purpose of reading Vitruvius, and by these—among whom was Marcello Cervini (afterwards Pope), Monsignor Maffei, Alessandro Manzuoli, and others—Vignola was subsequently employed to take measurements of all the Roman antiquities, and to execute other works under their direction, from all of which he gained profit as well as practice in art."

It was probably in 1540‡ that the celebrated Bolognese painter, Primaticcio, who had been enjoying a brilliantly successful career at Fontainebleau for nine years previously, was sent by François I to Rome to collect works of art and measured drawings of Roman antiquities. Here he met Vignola, whom he may well have known in Bologna, as they were of nearly similar age, and he naturally found him very useful for his purpose. The younger artist was employed in making models of the bronze horse on the Capitol, of the reliefs on the base of Trajan's Column, and of a number of the most famous statues in the Belvedere. He then returned for two years with Primaticcio to France, where he was occupied in making plans for buildings which were never executed, owing to the civil wars, and in casting bronzes.

On his return to Bologna in 1542 or 1543 he commenced a very extensive practice, which lasted up to his death in 1573. His first work was a design for a façade for S. Petronio at Bologna.* In this he was unsuccessful, according to Milizia because of the underhand intrigues of jealous rivals. The drawing, which is still in existence, shows a very remarkable mixture of Gothic and Classic elements, very different from what one would expect from the author, and recalls some of Wren's efforts in the same direction. The result is interesting rather than attractive. Three superimposed tiers of Corinthian pilasters are surmounted by steep Gothic gables.

In the ensuing four years he erected three palaces in or near Bologna. The Palazzo Bocchi (now Piella) is a fine design, rather heavy in character. Above a rusticated basement rise two stages of two storeys each, separated by an entablature, with a bold modillion cornice over all. The main doorway has rusticated columns, and the window-dressings of the ground floor are notably refined. Achille Bocchi was a classical professor in the university, and certainly this design suggests Vitruvius.

The Palazzo Buoncompagni is very differently treated, though the general arrangement of the exterior remains the same. There is, however, no rustication, and the design lacks the boldness that is found in the Palazzo Bocchi.

The Palazzo Isolani at Minerbio, near Bologna, is even more austere, and follows the lines of the plainer type of Italian country house. The building is square on plan, the rooms being grouped around a central hall. On one side is an open loggia of three arches, and on the other are wide flights of steps. In the grounds is a large octagonal columbarium. Doric pilasters are used on each of the angles, three stages superimposed, each with its entablature.

The Portico dei Banchi at Bologna is chronologically a much later work, but has little of the interest of most of his mature buildings. It is said, however, that in designing his arcades and orders he was hampered by the large number of windows that had to be preserved. In the ornament of the windows on the first floor one may detect a very ample indication of the "barocco corruption."

* Vasari, as before. See also Willich, "Giacomo Barozzi da Vignola," Strassburg, 1906, p. 13.

† A. Sorbelli, "Memorie e Studie intorno a Jacopo Barozzi," Vignola, 1908, p. 61.

‡ W. H. Ward, "Architecture of the Renaissance in France," 1911, Vol. I, p. 120. Cf. also Willich and Sorbelli, as before.

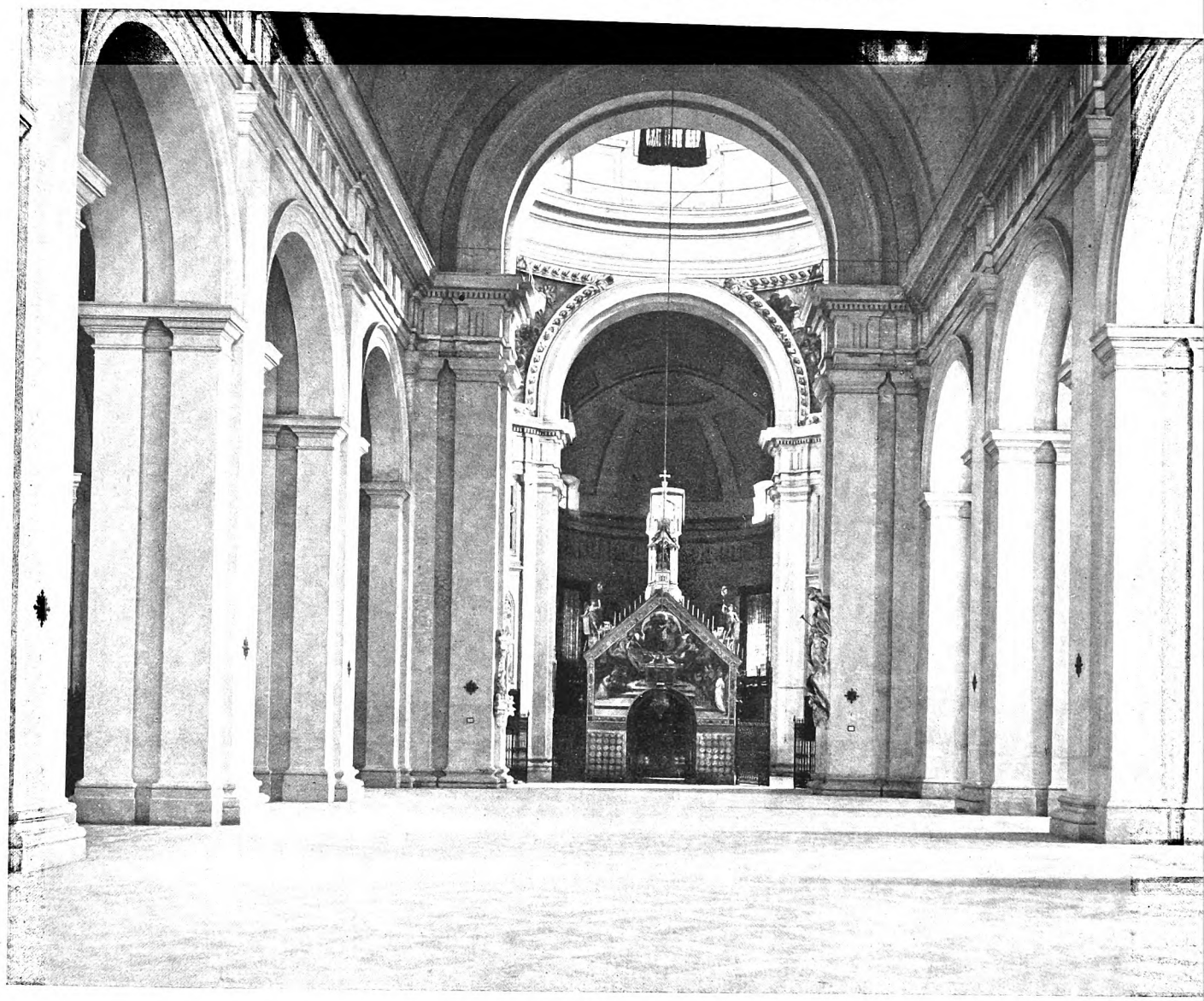
* Willich, op. cit. Fig. 1.



PIAZZA VITTORIO EMANUELE, BOLOGNA.
Showing the Loggia dei Mercanti on the right.



PORTA DEL POPOLO, ROME: OUTER FRONT.



S. MARIA DEGLI ANGELI, ASSISI.

He next conformed with the prevailing adaptability of the Renaissance artist by constructing a purely engineering work, the Canale Navilio at Bologna. Then follows a series of five interesting churches in the neighbourhood of Rome. In view of the two great churches designed by Vignola in later years, these early examples have an added interest. S. Cristina on Lake Bolsena is the first of his buildings for the Farnese family, and he acted as "director of works" under Sangallo, which probably means that he had very little to do with the design. The plan is unusual in having a Latin cross form, with a dome over the crossing. The transepts are shallow and there are no chapels. The exterior is very plain, the walls being unbroken by windows. The lighting is effected solely by windows high in the gables, and by others in the drum of the dome.

S. Tolomeo at Nepi is a small church with an apse, shallow transepts, and three chapels on either side, thus foreshadowing that Jesuit plan which was to perpetuate Vignola's name.

The Madonna del Piano at Capranica is planned with much

Between the years 1550 and 1555, or thereabo was engaged on a group of buildings which have tributed to his reputation. In the year 1550 Jul elected Pope and Barozzi was appointed his archi known him at Bologna when as Cardinal Farnese h Legate there. The Villa Papa Giulio is perhaps n familiar in England as others of its class, but frequently illustrated and has many unique feat external façade of the *casino*, or villa proper (see illu next page), is of no special artistic value, repre least attractive aspect of Vignola's work. The lo the façade is characteristic of his taste for rusticati excellent design of the windows should be noted.

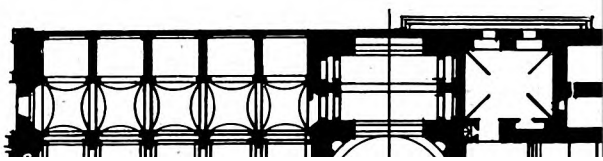




Photo: Alinari.

VILLA PAPA GIULIO, ROME: ENTRANCE FRONT.

windows are surmounted by ornamental scrolls and finials very similar to those used by him on the Portico dei Banchi at Bologna. It is, however, the garden front of this villa that is so justly praised by critics. The accompanying illustration (Plate II) shows the originality of the plan, with a concave semicircular loggia. But the bold and scholarly use of the Orders, arches alternating with columns in perfect harmony, is at least equally noteworthy. For the clear atmosphere of Italy, where every line is sharply defined, there is no more beautiful treatment of a country house than this masterpiece. Vignola was a close student of ancient buildings, and no doubt his books fostered a taste for pedantry; but he himself was never hampered by his books, and was constantly experimenting in his designs. The axial line of this villa is prolonged through a formal garden enclosed by architectural screens (of which a portion appears on the right of the illustration), through a loggia, another enclosed court, and thence through a parterre. These successive stages are terraced, as the ground slopes away from the villa.

The whole design is of great interest, but it appears fairly certain that Vignola's share in it did not extend beyond the main building itself.

Farther along the Via Flaminia is the beautiful little chapel known as S. Andrea Apostolo da Ponte Molle, built for the Pope about the same time as the villa. This is one of Vignola's most refined designs, but is nevertheless original as regards the plan, the interior being of oval form. The exterior is modelled on the Pantheon in several respects, and has a pedimented façade with Corinthian pilasters.

It is uncertain how far he is responsible for the decoration of the Porta del Popolo, seriously damaged by the recent earthquake, but it is believed that he designed the outer façade towards the Via Flaminia, and Michelangelo the inner side towards the city. Vignola succeeded Michelangelo at St. Peter's in 1564, his chief contribution to that great pile being the small cupolas unfortunately hidden by Maderna's west end.

The Villa Papa Giulio was followed by a number of palaces in Rome. Of these the Palazzo Firenze in the Via dei Prefetti, a small palace in the Via di Capo di Ferro, the Palazzo Longhi (formerly incorporated in the Palazzo Mattei), and the Palazzo Torres in the Piazza Navona are still standing, but the Villa Farnese on the Palatine no longer exists. Although not one of the four remaining to us is of outstanding importance, they are all characterised by good proportion and scholarly detail. In some of the window-heads

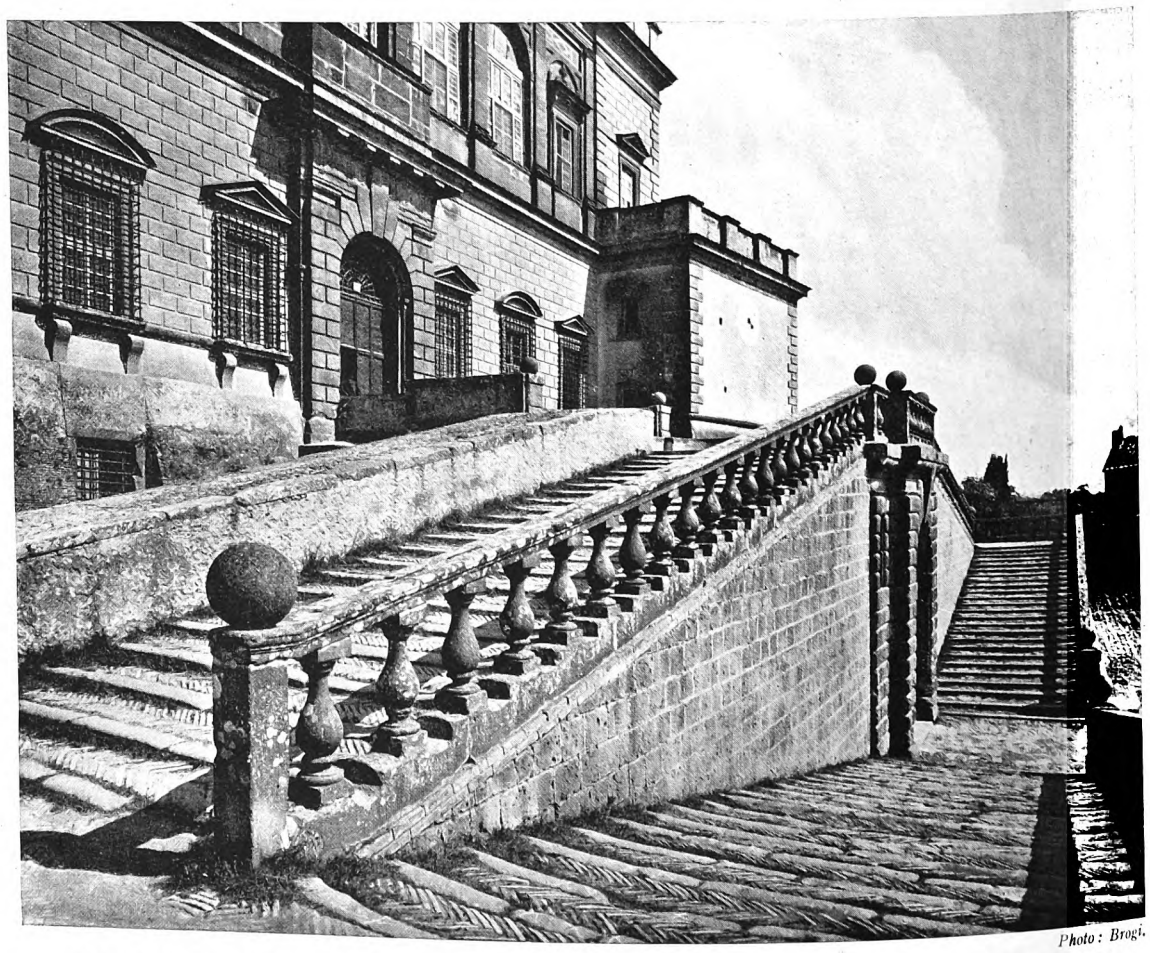


Photo: Brogi.

PALAZZO FARNESE, CAPRAROLA: DETAIL OF ENTRANCE FRONT AND STAIRWAYS.





at the Palazzo Torres may be seen the slight tendency to Baroque design which occasionally appears in Vignola's work.

In minor works of this period, several of which are illustrated in his book on the Five Orders, there is a contrast between his florid manner—of which the chimney-piece at the Palazzo Farnese is an example—and his academic style, as illustrated in his doorway for the Cancelleria. In the Oratorio di S. Marcello, also in Rome, there is little to enhance his reputation.

He is said to have designed the charming Villa Lante near Viterbo, but Giulio Romano and others have also been credited with a share in the work. Whether this is true or not, a very careful critic is of opinion that "the unity of the composition suggests one controlling spirit over the whole scheme."*



THE GESÙ, ROME.

His largest and most remarkable building is the famous pentagonal castle at Caprarola, in the hilly country near Viterbo, again for the Pope. The romantic but lonely situation ensured a retreat from the bustle of Rome. This building has been frequently illustrated and described,† so that I propose to devote the limited space at my disposal to Vignola's less known work. It should, however, be mentioned that the foundations of the castle were laid under the direction of Antonio da Sangallo,‡ and that Peruzzi also prepared designs. The general appearance of the building may be realised from the two photographs accompanying this article (see illustrations on page 110 and on Plate III), which do not, however, show the three most striking features of the design—the circular staircase, the great circular internal court (65 ft. in diameter) from which Inigo Jones probably borrowed the same treatment for his Whitehall plans, and the celebrated frescoes by the two Zuccheri and others.

Another important commission for the same family was the huge Palazzo Farnese at Piacenza, now shorn of much of its former grandeur. A German scholar has recent a remarkable restoration of the original scheme, judge of its magnificence.* The chief feature which covered a space about 390 ft. by 310 ft. circular recess in the *cortile*, containing the grand

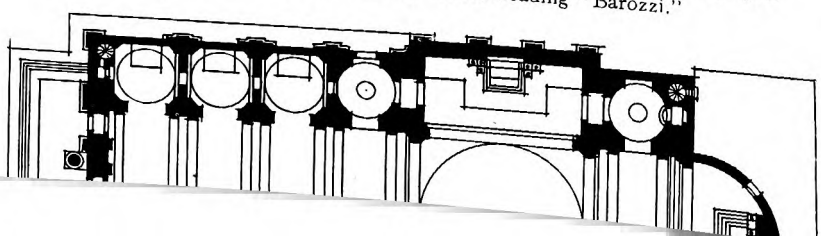
If the Villa Papa Giulio, the Castle at Capra Palazzo Farnese at Piacenza are Vignola's chief his church design (and more especially his churc best exhibited in the Gesù at Rome and in S Angeli near Assisi. He is not responsible for the the former church, though he furnished a design was not accepted, but he must be credited for the greater part of the interior features. This chur known, became the model for all succeeding Je with numerous chapels, a wide aisleless nave preaching, and sumptuous decorations. Very di fine church at Assisi, with an interior of splen (see illustrations on Plate I and page 109). The laid in 1569, but after Vignola's death the work w by Alessi and by Vincenzio Danti. Since the sixt restoration and partial rebuilding has been ne earthquakes.

His remaining church designs include the Ge S. Caterina dei Funari, S. Spirito in Sassia, Monti, and S. Anna dei Palafrenieri—all only the last is noteworth much

* H. Inigo Triggs, "The Gardens of Italy," London, 1906, p. 130.

† See Debret and Lebas, "Œuvres Complètes de Vignole," Paris, 1815. Also F. R. Hiorns, "Vignola and his Masterpiece," in *R.I.B.A. Journal*, February 1911.

‡ See "The Dictionary of Architecture," under heading "Barozzi."



But the most interesting of these attributed designs is that, which tradition ascribes to him, for a house in England. The historians of Somerset persist in asserting that in 1587 (fourteen years after his death) the manor-house of Kelston was built by him for Sir John Harington. That scapegrace knight may, however, have obtained designs from Vignola in Italy, for he was so talented an Italian scholar that his translation of Ariosto's "Orlando Furioso" became celebrated in his day. More than once he was banished from Elizabeth's court on account of his unseemly taste for risky poetry, and it may have been to propitiate the virtuous queen that he sought plans from Italy for his new house at Kelston, where she stayed on one of her royal progresses in 1592. In 1760 Sir Cæsar Hawkins pulled down this building, or most of it,* and erected a new mansion to the south of it from Wood's designs, known as Kelston Park.

Little need be said of the incidents of Vignola's busy life. In his old age the King of Spain asked his opinion of the designs submitted for the Escurial by twenty-two of the most celebrated architects of his day, including Palladio, Alessi, and Tibaldi. He apparently exceeded his duties as an assessor, for, according to Milizia—

"With that exquisite discernment peculiar to him, he selected whatever was most elegant from each, and, uniting his own ideas, produced so beautiful a whole that Philip II immediately decided on it; but his advanced age and attachment to Rome prevented him from undertaking the journey, and the design was not carried into effect."

He died in 1573, and was buried in the Pantheon, a fitting resting-place for so great a student of ancient architecture.

Numerous and important as are Vignola's buildings, he will always be remembered for his two books. The first, "Regole delle Cinque Ordini d'Architettura," was probably published in 1563, and consists of thirty-two plates including the engraved title page, with his own portrait and the preface, also engraved. In later editions of the seventeenth and eighteenth centuries five plates of his own designs were added to his drawings of classical details, and these were followed by eight plates illustrating doorways by Michelangelo. In his delineation of the Orders Vignola is generally agreed to have shown sound judgment and good taste. He is to France what Palladio is to England, and has always been appreciated by French critics.

The first English edition of his works appeared in 1655, and is immeasurably inferior to the Italian original in every way. From the second edition, entitled "Vignola, or the Compleat Architect," and translated by Mr. Joseph Moxon, the first lines of the preface may be quoted :—

"To the Ingenious Artist.

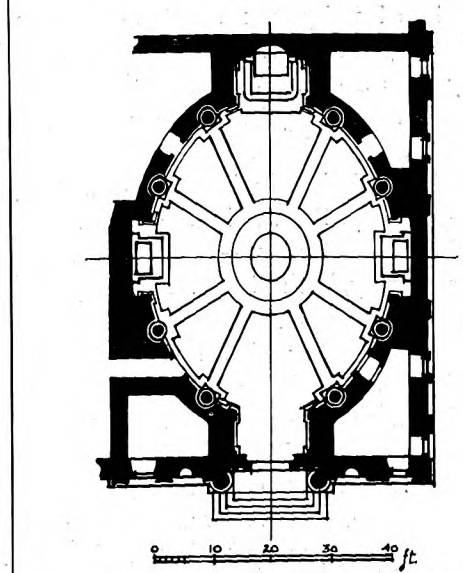
"I have here presented you with the Works of Mr. James Barozzio of Vignola in English, who for his great skill and knowledge in the art of Architecture, is much respected, and highly applauded among all Artificers, throughout Christendome, there being few Nations of any note, that have not his works translated into their own Language: only we here in England (I know not whether it be through carelessness in Artists, or else covetousness) mind not those things which makes other Countries (that have nothing else to boast of) so famous among their Neighbours: Certain am I that England breeds as good wits as other lands do, and would they but show themselves more forward in commendable Studies, would doubtless share with them in their praises.

"Our Authour first collected these things together for his own private use; and by the solicitations of many Persons of Worth and Honour, did at last (though unwillingly) consent to make the World for a small price partakers of that which cost him so much labour, study, and travel. . ."

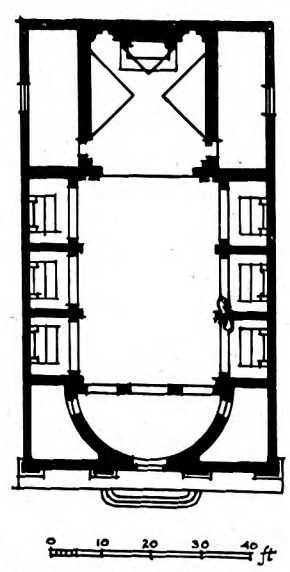
Vignola's second book, "Le due Regole della Prospettiva pratica," was not published until 1583, after his death. He had left it in the form of a rough MS., and it was edited and annotated by his friend Ignazio Danti, at the request of Vignola's son Giacinto, himself an architect. Like Euclid, the volume commences with definitions and axioms, continuing with problems of increasing difficulty.

Apart from his books, the outstanding characteristics of Vignola's architecture are the boldness and stateliness of his planning; his fondness for circular, semicircular, and oval forms in plans, as well as for combining the arch form with trabeated construction; his admirable fenestration, due partly, according to some critics, to the generous width of wall between window openings; and his scholarly use of the Orders, of detail, and of rustication. These aspects of his design make his works most valuable to any serious student of architecture.

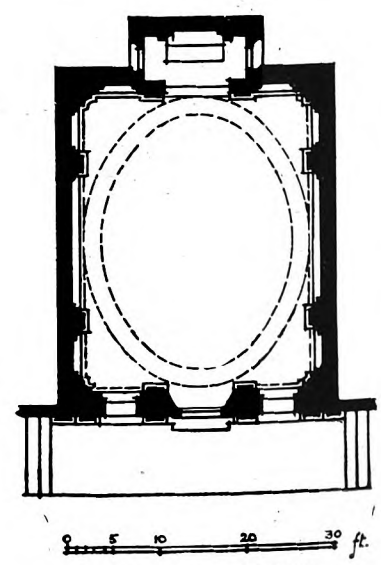
* See Rev. J. Collinson, "History and Antiquities of Somerset," Bath, 1791, Vol. I, p. 128. I have been unable to visit Kelston Park to see the stables, which are said to be a survival from Vignola's design.



S. ANNA DEI PALAFRENIERI, ROME.



MADONNA DEI PIANO, NEAR CAPRANICA.



S. ANDREA, ROME.

HAREWOOD HOUSE, HANOVER SQUARE.—I.

By WALTER H. GODFREY.

ON the east side of Harewood Place, and fronting southwards on Hanover Square, there stood until recent years a fine house on which were writ large the dignity and stateliness of the eighteenth century. It was latterly the town house of the Earl of Harewood, but the original building pertained to the Dukes of Roxburghe, and under the third duke it assumed its later form, when it was refashioned by Robert Adam. Its exterior, no doubt, was commonly passed unnoticed by the man in the street, for the architectural susceptibilities of the average citizen are curiously prejudiced against simplicity in buildings and the use of just proportions. During the eighteenth century an intellectual balance was cultivated which, if at times it showed the fancy too much in bondage to the dictates of fashion, yet in the main ensured a sanity of judgment that is far to seek at the present day. In the times of George III the cult of the picturesque had scarcely come into being, although the period was not without its extravagances, as witness the grotto and artificial ruin in the garden, or the Chinese overmantel in the drawing-room. These, however, were the exceptions which prove the rule. Like the negro page in the retinue, they were barbaric incursions of set purpose acting as foils to the civilised and regulated structure of society and the arts that adorned it.

Whenever one is at leisure to examine the work of Adam and his contemporaries, as displayed in the substantial yet beautifully adorned fabric of a building like Harewood House, one is conscious of the gulf which separates the estimate of the architect from the greater part of lay opinion; and the fact that the divergence in view is not a symptom of mere indifference on the part of the public is borne in upon active hostility so often shown to what used to be c Classic taste," accompanied by a demand for the in form and grouping—the only type of beauty generally understood. And so the architect, draw into close sympathetic touch with the work of the century, finds himself misunderstood and often malig contemporaries.

The stock argument that classical architecture out convention, altogether out of touch with mod and aspirations, is vitiated by the initial fallacy wit starts. Architects do not form a close corporatio over the central mystery of their craft; the very re case; an unusual independence exists, and much build done—be it said with sorrow—unaided by the direc of any member of the profession. Moreover, in s bondage to utilitarian requirements and to the rigi construction, architecture has always shown itself delicately susceptible index of a nation's intellectual fact that classical architecture is slowly coming t again is a sure indication of a gradual return by to the balanced judgment which has characterised t periods of European art, but that this recovery of lost standard of opinion is slow, is proof of the stren influences which swayed popular opinion in the latt the last century.

It was inevitable that when once the strong forces of expansion had taken hold of the nation, to the wea the normal aptitude for art, the classical traditi become stereotyped and lifeless. It was perhaps natu





a reaction set in, that artists in search of some new inspiration should turn to the mediæval period, which, if it did nothing else, promised freedom from the clinging bonds of a decadent classicism. It was an attempted revolution, but it was not successful, except in producing an artistic anarchy.

The net result was a curious alliance between the scholarly revivalist and the man of the world who was either a buyer or seller of the products of the new industries. Orderly proportionate ideas had been rejected purposely by the one and involuntarily by the other. Both found refuge in the "picturesque." The order in Nature was neglected and her apparent disorder praised and admired; proportion, scale, symmetry, were banned as artificial; a fashionable *négligé* was the only wear. The architectural product of this uncertain period throws light indeed on the disordered state of mind of the time, but is open proof of the futility of the theories by which it was swayed. The necessary corollary was an inability to produce design of lasting value, and a deep-set prejudice against the canons of art which had formerly governed the great period of the Renaissance.

At the accession to the English throne of the house of Hanover—the time of the building of Hanover Square—a very different atmosphere was abroad in England, for not only were the famous architects of the day producing with jealous rivalry a thousand exercises in the manner of Palladio and the other Italian masters, but the modest builders in every country town and village sought to give even their cottages an appearance of quiet balanced design, with perhaps a refined eaves cornice, a "Venetian" window, or a pediment to the door case. There was, after all, something in this which knit the people together in the single aim of one artistic ideal.

Hanover Square was laid out at the same time as its neighbour Cavendish Square, about the year 1718, four years after the accession of George I. From the time of Charles II onwards the fashionable residential quarters of London were rapidly spreading, and since it was not necessary then (as now) to initiate a feverish movement to inculcate the principles of town-planning—these principles being innate in the general conception of architecture—wide and ample squares were naturally planned in the midst of the lines of new streets. The way had perhaps been shown by the *Piazza* at Covent Garden, and by the great square of Lincoln's Inn Fields—the latter erected during the Commonwealth—after which Soho Square, Golden Square, St. James's Square, Grosvenor Square, and others followed. Hanover Square lay in the midst of this new neighbourhood, which must then, in its early state, have impressed the visitor as a remarkable addition to London, and a sign of great wealth and prosperity. In Applebee's Journal, under date September 5th, 1725, we read: "I went away towards Hyde Park, being to'd of a fine avenue made to the East side of the park, fine gates and a large Visa, or opening, from the new Squares called Hanover Square, etc. . . . In the tour I



Photo: London County Council.

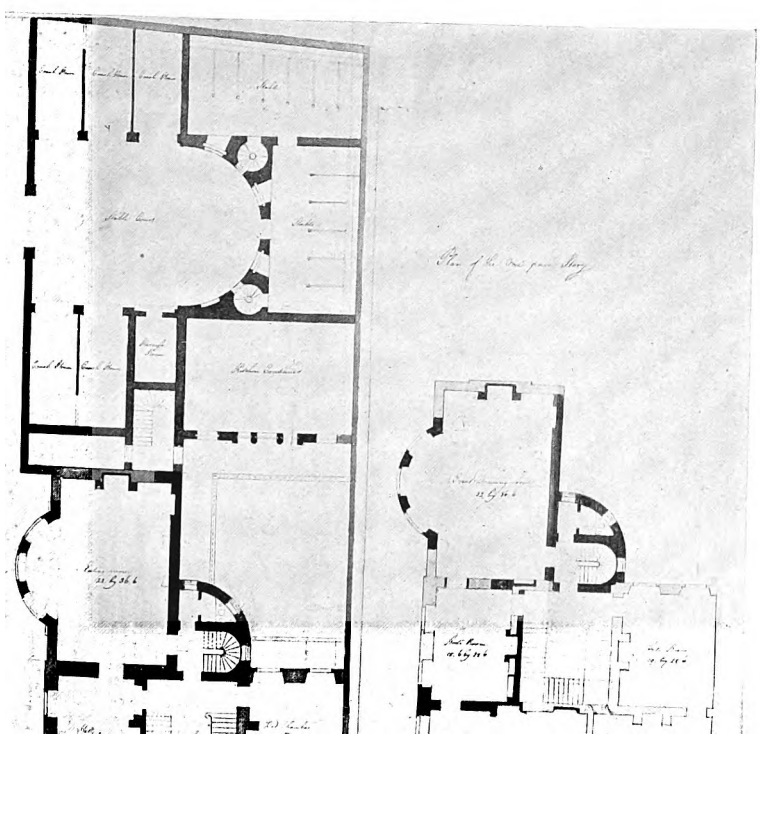
SOUTH END OF "EATING-ROOM," GROUND FLOOR.

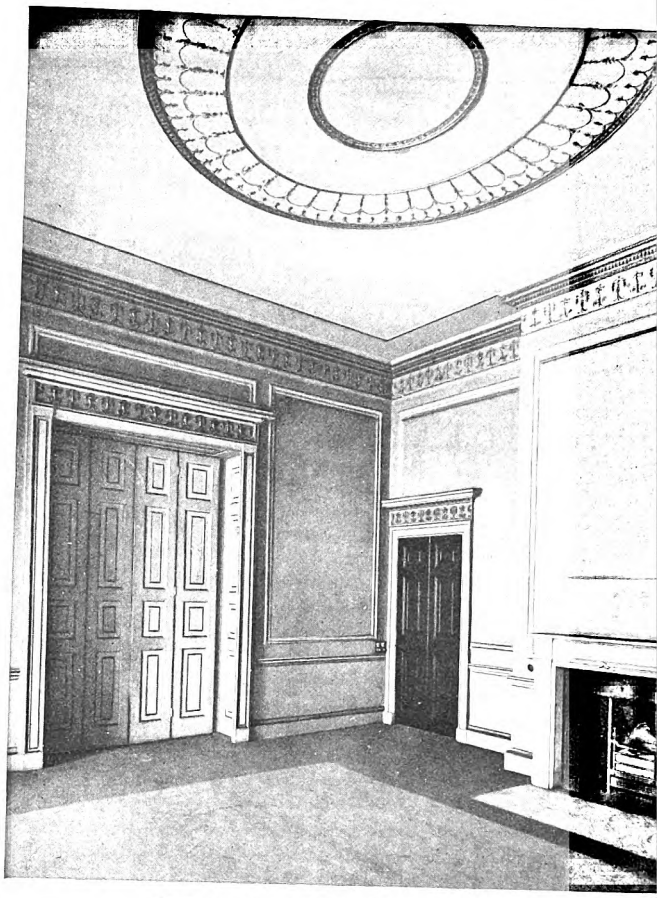




passed an amazing scene of new foundations, not of houses only, but, as I might say, of new cities, new towns, new squares and fine buildings, the like of which no city, no town, nay no place in the world can show; nor is it possible to judge where or when they will make a stop of building." The last remark has a prophetic sound, for bewilderment is still with us as we gaze upon the irresistible increase of London's streets and houses. But in those days the suburban belt with which London is now environed was a quiet tract of meadow, wood, and sleeping villages, and from Mayfair to the liberties of the City was the real Suburbia. When Swift, in his "Polite Conversation," makes Nevermont say, "What do you think of Hanover Square? Why, Sir John, London is gone out of town since you saw it," he little thought how literally the same words would apply two centuries later. "Among these suburban territories," says Strype, "on this side, in the way towards Tyburn, there are certain new and splendid buildings, called in honour of his present Majesty, Hanover Square—some finished and some erecting; consisting of many compleat and noble houses. One whereof is taken by my Lord Cowper, late Lord High Chancellor of England."

John Ker, fifth Earl and first Duke of Roxburghe, was one of the first residents in Hanover Square, and it is possible to follow the plan of the early Georgian house which he occupied, from the colouring and other indications on Robert Adam's drawings of his subsequent alterations, which are preserved in the Soane Museum. The ground belonging to the house, which faced south (towards the Square), extended northwards as far as Oxford Street (then Tyburn Road), to which it had a frontage, and on the west it occupied the whole length of the present Harewood Place. A more detailed consideration of Adam's work here will be reserved for a second article, but the





VIEW IN ANTE-ROOM, FIRST FLOOR.

accompanying illustrations will show that the house w example of the architect's happiest manner. The ma block was altered only in its internal arrangements, the openings being left as they were, but the elevations wer formed by an elaborate architectural scheme in stucco. the ground floor was built an arcaded front, with arch each window, and this storey formed the base for fla pilasters embracing the two storeys above; the whol crowned by a complete entablature and balustrade. The a ment, as seen in the view on page 113, is not altogether fr defects—as where the original square-headed sash windo out rather uncomfortably from their arched recesses; merits are very real, and regarded in the light of the dif which beset the conversion of an old building, it is m The guilloche band, marking the division between the fi second floors, and the curved iron balconies set betwe pilaster-bases, are charming bits of detail, and give an grace to a design the proportions of which, even if una would have been undeniably admirable.

The elevation to Harewood Place carries on the scheme—a little deadened, perhaps, by the six blank w of the original house, which one would have thought have been filled up flush with the wall. The curved ba dow lights a long room on each floor of what was evid former extension of the house northwards. The bay doubt Adam's, but his drawings show it only two sto

CURRENT ARCHITECTURE.

NO. 45 CONDUIT STREET, LONDON, W.

THAT artistic quality can be a business asset of a very valuable order is a belief which is becoming more and more recognised by the modern business man. He is awakening to this belief because he finds that to interest the public in the premises in which he conducts his business is to help to ensure the success of that business. He is aware that his shop-front can be a source of attraction, dependent to some extent upon the setting which the front affords for the goods diplayed within it. He knows too, if his dealings are with an educated and cultured public, that a customer having once entered his shop is greatly influenced by the effect of the interior. There is a real value to him in the impression made on the mind, not only by the goods he sells, but by the general sense of comfort and repose produced by a room of harmonious proportions and distinctive decorative character.

That these principles have been borne in mind from the outset in designing No. 45 Conduit Street is evident from the accompanying photographs.

The architects, Messrs. E. W. Coldwell, Licentiate R.I.B.A., and E. Smith Coldwell, A.R.I.B.A., P.A.S.I., of 83 Pall Mall, S.W., have chosen the Greek style as their motif, and have carried it through to the smallest detail—the stone front, the bronze shop-front, the decorative treatment of the shop, the boot cabinets, electrical fittings, furniture, carpets, and hangings, having all been designed by them in this style.

The building has been erected for Mr. Joseph Box, the Court bootmaker, who found it necessary to remove his business from No. 187 Regent Street to larger and more up-to-date premises. The site has a width of 22 ft. and a depth of 108 ft. In the main front portion of the building there are basement, ground, first, second, third, and fourth floors, while at the rear the basement has been sunk and two floors have been inserted between it and the ground-floor ceiling level. The whole of the basement, ground, and fourth floors are apportioned to the purposes of Mr. Box's business. The premises at the rear consist of well-lighted workrooms opening into an area. The fourth floor also consists of workrooms, lighted both by windows opening on to the front and on to an internal area, and by lantern lights. The first, second, and third floors are in separate tenancies.

The design of the front has been largely influenced by the necessity of obtaining the greatest possible amount of light to the rooms, which are more than 50 ft. in depth, and by means of long moulded shafts an endeavour has been made to obtain a solution of what is perhaps the most difficult problem with which the architect of the modern commercial building has to deal.

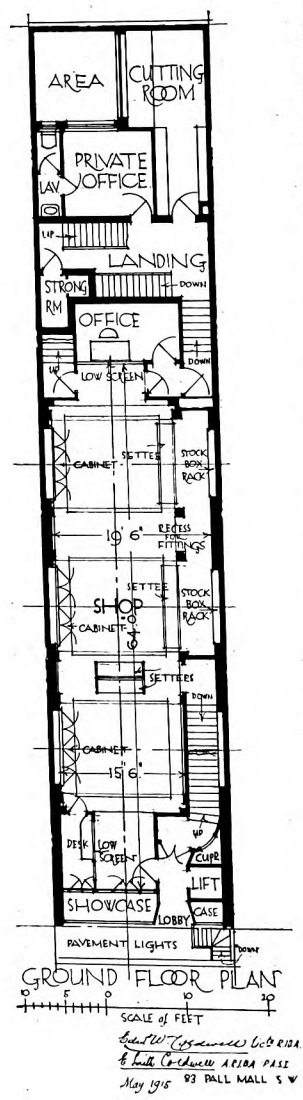
The shop-front is carried out in toned bronze, the letters on the fascia and stall-plate being silvered; the fascia has a slight concave curve which produces an effect of refinement that would otherwise be lacking. The backs of the showcases are constructed of oak with a filling of copper glazing, the glass being stippled with white paint, and the cames picked out in gold; this affords an excellent background for the delicate goods displayed in the window.

The shop itself is an apartment 64 ft. long and 15 ft. 6 in. wide, with a long columned recess for more than half its length, making the total width at this point 19 ft. 6 in. A Greek Ionic order is the basis of the design, the ceiling consisting of a coffered barrel vault. The finish of the work is in flat broken white with the various enrichments, capitals, bases, etc., in lacquered gold. Concealed lighting has been arranged in the cornice, and bronze pendent dish-lights complete the scheme of artificial lighting. At the back of the shop daylight is admitted through glass ceiling panels, which correspond with the plaster panels throughout; above these glass slabs being an extensive lantern light. The boot cabinets are in bleached oak, and are partially sunk in recesses in the party wall; they are lighted from the coved sides, the lights being divided off from the cabinets by frosted glass. The settees are in oak with gold enrichments, the coverings being in blue velvet with gold braid ornament. The carpets are in two shades of blue with ornament thereon in a deep yellow, producing a golden effect. The hangings are carried out in the same colours.

The shop-front was executed to the architects' designs by Messrs. George Wragge, Ltd., of London and Manchester, who were also responsible for the metal casements throughout. The entire decoration of the shop, with the cabinet fittings, the electrical fittings, furniture, carpets and hangings, was carried out by Messrs. Robersons, Ltd., of 83 Knightsbridge, S.W. The general contractors were Messrs. C. F. Kearley, Ltd., of London, W. The steelwork engineers were Messrs. Smith Walker & Co., of Westminster.



NO. 45 CONDUIT STREET, LONDON, W.




BY ROYAL WARRANT
TO H.M. THE KING.
45 · JOSEPH BOX · 45
COURT BOX BOOTMAKER
PEARSON
PEARSON



Detail of Cabinet.



THE TEMPLE OF ARES AT HALICARNASSUS.

By PROFESSOR W. R. LETHABY.

AS I shall never have the pleasure of excavating a Greek temple, I have been trying to rediscover and reconstruct one which was excavated long ago but has not been explained. This was an Ionic structure at Halicarnassus.

My starting-point was a very interesting decorated upper drum of an Ionic column at the British Museum, which is thus described in the catalogue: "No. 999. Neck of Ionic column (?) ornamented all round with an anthemion and acanthus pattern in low relief. From the castle of Budrum [Halicarnassus], where the drum had been inverted, hollowed out, and used as a mortar. There is no evidence that it came from the site of the Mausoleum, though this is not improbable; if so, however, it cannot have formed part of the order. Height, 1 ft. 10½ in.; diameter, 3 ft. 2½ in." This stone, a low drum, was interposed between the ordinary flutings of an Ionic column, the upper terminations of which are still on its lower edge, and the capital (Fig. 1). The shaft represented by this drum was more than three inches larger than the shafts at the Mausoleum, so that it must have been two or three feet higher than they were.

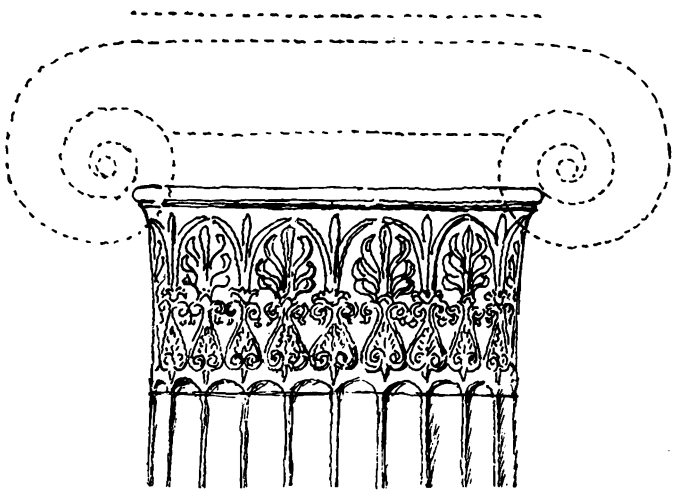


Fig. 1.—Part of Column in the British Museum.

The style also seems a little earlier than the style of the Mausoleum. It is probable, therefore, that our fragment belonged to a temple, and that an important one. Such a building was the temple of Ares mentioned by Vitruvius.

Halicarnassus was built around a harbour, in a hollow surrounded by rocky hills. The walls of the city ran along the crests of the nearer hills. On the slopes of one of these, behind the centre of the town, is a considerable level area (say 200 ft. by 600 ft.) sustained by terrace walls.

Vitruvius, after describing the lower parts of the city, says "in the centre of the citadel above is the Temple of Mars." Only one other temple is mentioned, and that was on one of the horns of the crescent-shaped town.

Hamilton, who visited Halicarnassus in 1802, says: "A re-

further north, on another platform, surrounded by built wall, may be found fragments of a large Ionic probably the temple of Mars." Captain Spratt als the site as that of the temple. The terraced platfo laid down on the chart of Captain Graves (1838) ends faced east and west, and in the middle is wri of large building."

The site was excavated by Newton's party in 18 accounts of what was then found have been printed; is by Lieutenant Murdoch Smith,* who made the to below, and the two others are by Sir Charles Ne first-named, in a letter dated March 3rd, 1857, says found the foundations of a building about 70 ft. lo broad. There is, however, almost a total absence of a fragments; this is accounted for by the story of the whom the field belongs, who says that his grandfat bered a marble temple with columns standing ther in a ruinous state, some people came and carried it ing material to Rhodes. The foundations are in th a large platform surrounded on three sides by a wa construction, the fourth side merging in the slope of hill. The foundations run nearly parallel to these very nearly face the north, east, and south. On th of the platform, where the slope of the hill begins, we rock tombs."

The fullest account of the excavations was given official reports.† The rock on which the foundati stone were laid was levelled. At the west end wa tion wall, 8 ft. wide, of courses about 18 in. high five remained. To the east was another similar wide, and on the north and south were other ren interior was partially levelled up with stone in the foundations. The excavation toward the east portico had been, could not be completed. "A fragments of mouldings were found, which wer interest, because they proved that the edifice was order, and that it was executed probably about Mausolus. The fragments of mouldings discover design, general proportion, and in the quality of bear the most striking resemblance to those found of the Mausoleum, and, like these latter, present tr and blue colour. With these fragments were four of a *lavacrum* of red marble, on the lip of which G were inscribed. The form of these letters being a use in the time of Mausolus, these inscribed fra additional evidence of the date assigned to the Fourth Century B.C. All these relics have been se the *Gorgon*." Newton summed up, that the struct considerable scale, and Ionic of the same school of Mausoleum. He also pointed out that the fact that statue was by Leochares, one of th

west of the same spot the outlines of the foundations of an oblong edifice were indicated by ridges. The foundations are those of an oblong edifice which has been traced from west to east for 80 ft. and probably extended originally 20 ft. further in an eastern direction, where the drums of Ionic columns are still lying."

It may be convenient to comment on some of the points in the order in which they have been mentioned. As will appear from the plan, Murdoch Smith, in giving the length as 70 ft., measured to the outsides of the cella walls, while the width of 45 ft. was the extreme size of the foundation.* He clearly brings out the orientation of the temple and its temenos. The foundations filled up with squared blocks of local stone were like the foundations of the Mausoleum. The portico was at the eastern end of a somewhat narrow building. Architectural members painted red and blue have been found not only at the Mausoleum, but also at Ephesus and Priene. All three works belonged to the middle of the fourth century. The red marble *lavacrum* of the age of Mausolus is another interesting feature. As its "lip" is mentioned, it was, I suppose, a saucer-shaped basin such as Wood found in the forum at Ephesus; this was of breccia 15 ft. in diameter, and he says that a similar basin had been described "as having been formerly in use in or near the Temple of Artemis." Texier again shows two such basins in front of his plan of the temple at Aphrodisias; these were 15 ft. 6 in. in diameter. Such lustral basins were evidently placed in the courts of temples as early as the fourth century, if Newton's dating was correct. In Newton's second account some additional points were brought out. If the columns were about 4 ft. in diameter, the order must have been a fine one. The suggestion that the temple was originally 100 ft. long may well be true, for the cella of the Athena temple at Priene was exactly 100 Greek feet long from anta to anta, and there was a general preference for laying down dimensions in round numbers. According to Vitruvius the statue of Mars by Leochares in the temple at Halicarnassus was acrolithic and colossal, and it may well have been 20 ft. high.

In the atlas of plates which forms part of Newton's "Halicarnassus," etc., a plan is given of the excavation on the site of the Temple of Ares, but in such a confused way that I had never been able to get any information from it until I made a special effort in connection with this study. It then appeared that the structure was of a common type for temples of secondary size. The temple on the Ilissus at Athens conformed to it, except that it had columns at both ends. A better parallel is the Temple of Dionysos close to the theatre under the Acropolis, and a still better one is the Temple of Asclepios at Priene, reconstructed from the foundations and broken fragments by Wiegand and Schrader (Fig. 2). This last-named temple resembled the greater Athena temple of the same city so closely in style that "no great space of time can have separated them, and the Asclepios temple must have been erected in the great Alexander period."

The entablature of neither of these buildings had a frieze, nor had the order of the Mausoleum. As is well known, the Athena temple at Priene and the Mausoleum were both the work of the same artist, Pytheos; and the Asclepios temple would have been by this master or a pupil. Our temple at Halicarnassus must have belonged to the same circle, and shared in the same traditions.

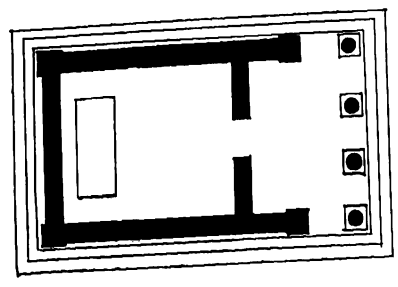


Fig. 2.—Small Temple at Priene.

* His drawn plan is a little larger, about 46 ft. by 71 ft.

The foundation, 8 ft. wide, at the back of the temple doubtless supported the usual three steps, as well as the wall.* This explains why the foundation at the eastern end was only about half as wide, for here between the portico and the cella were no steps. Enough was found to show that the side walls continued beyond the cella to antae. We must suppose that the portico had two columns in antis, or a prostyle of four columns. I had restored it as the latter before I found the plan of the Asclepios temple at Priene, and this parallel almost settles the matter. It seems that this was a favourite scheme in the fourth century and later. Besides the examples before mentioned, a small temple at Pergamon and a Corinthian temple at Cnidus conformed to this type. Fig. 3 is a diagram of what was found, the shaded parts being higher than the rest of the foundations.

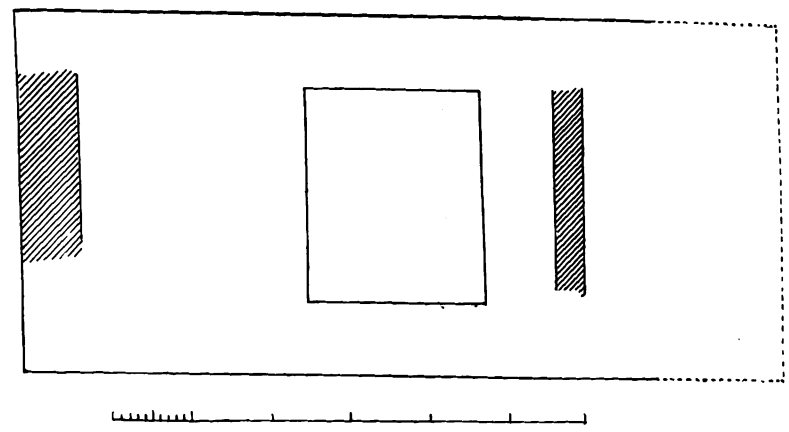


Fig. 3.—Foundations of Temple.

If we divide up the eastern frontage into three divisions needing four columns—and prostyles were usually tetrastyle—we get a spacing from centre to centre of about 11½ ft., nearly the same as the columniation of the Athena temple at Priene, and at least a foot greater than at the Mausoleum. According to the Ionian tradition the pediments would have been without sculpture, and the entablature would have had no frieze. Probably a band of palmette carving ran along the cella walls under the entablature, as at the Erechtheum; the Ilissus and Nike temples each had a painted band in this position. The plan shows that the rock was levelled all over the area of the temple.† The western half of the area of the cella seems to have been carried up in solid work like the foundations under the walls. This was doubtless to provide a basis for the great cult statue. Where only one course of this work remained above the rock it is misleadingly called "pavement" on the plan. Fig. 4 is a restoration of the plan.

* Cf. the plan of a temple at Messene, given by Le Bas.

† A deeper trench was cut for the east wall only.

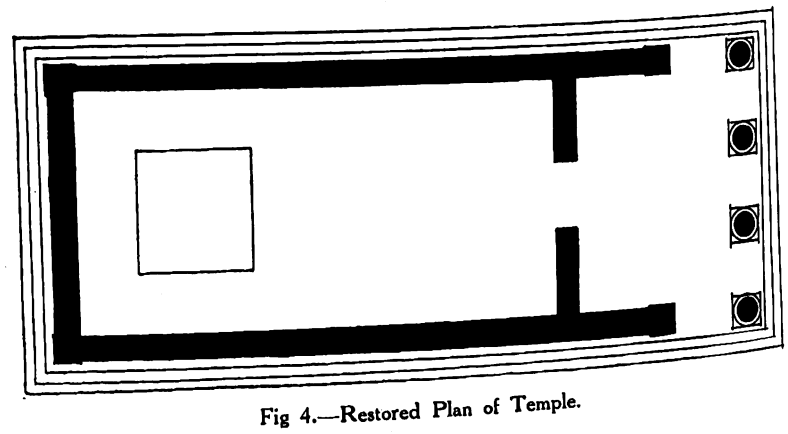


Fig 4.—Restored Plan of Temple.

There is every reason to think that the drum with the ornamental necking band at the British Museum (Fig. 1) came from the Temple of Mars; the size, style, and date of the work all seem suitable. The site of the temple is on the hill above the castle, to which the column drum could easily have been rolled down.

The portico must have been a very beautiful work; the columns would have been 32 or 33 ft. high, and the capitals must have been more than 5 ft. across the volutes. The lower diameter, as we have seen, was about 3 ft. 10 in., and if the intercolumnar spaces were of two diameters, as appears to have been the case at the Mausoleum, the columns would have been set 11½ ft. from centre to centre, which agrees with what was obtained on the plan. The Athena temple at Priene, the columns of which were 4 or 5 in. larger, was 4 or 5 ft. wider across the cella. Donaldson published a pilaster capital * which he found built into a house not far from the Mausoleum, to which he seems to have assumed that it belonged. It does not appear where such capitals could have been placed in the great monument, and no fragments of pilasters were found in excavating the site. It is more probable that the capital came from the antae of the Temple of Mars. (The fragments which Newton says were sent home in the ship *Gorgon* do not seem to be identifiable.)

Several years ago Otto Puchstein published a detailed study of Ionic capitals, and a revised edition was issued in 1907. In Maurer's large volume on the evolution of ornament (1909) the early forms are more fully examined, and the origin of the Ionic capital is traced to Egyptian lotus capitals. In many transitional examples a necking band appears below the capital proper. Now, in what seems to be the earliest known Ionic capital proper, that from Naucratis in the British Museum, there is a band of lotus ornament around the top of the shaft under



Fig. 5—A and B. Necking Bands of Columns at Naucratis and Lokroi.

the capital (Fig. 5, A). Already in this sixth-century work there are twenty-four flutes; these stop under the ornamental band, which is on a narrow drum of the column; the lotus band has alternately large and small members, which are arranged so that each one comes over one of the edges which separate the flutes. Another very beautiful capital of the same type was found in 1889 at Lokroi, an Ionian settlement in Magna Græcia. The temple was archaic, but the capitals which were in the peristyle cannot be earlier than c. 450. As Michaelis says, "the temple was peculiar in many respects, having, for example, two naves [i.e. the cella was divided by a central row of

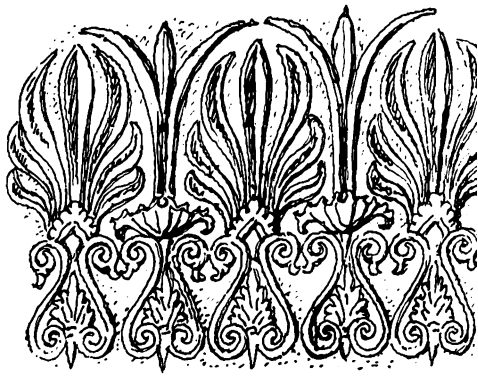


Fig. 6.—Necking Band of Column at Halicarnassus

all the details above mentioned, as does our own e
Halicarnassus. Fig. 5, B, is the necking band of
at Lokroi, and Fig. 6 is that of the Temple of Hali

The three examples of the Ionic order, so sim
so widely distributed—in an Ionian colony in E
Ionian colony in south Italy, and in Ionia its
obviously related. They are architectural cousin
must represent a considerable family which ha
in Ionia. Lokroi, for instance, cannot have d
Naucratis, but rather from an earlier example in
fact, in turn, makes it probable that there were ca
same type in Ionia itself earlier than in the colonia
The well-known capital of the Erechtheum is a va
the same tradition, and must derive from an Ionian

JAPANESE MAT FLOORS.

A PECULIARITY of Japanese houses is the absenc
even of floors in the ordinary sense of the ter
are no smooth boarded floors as in European
straw mats known as *tatami*, which are laid
boards and serve the double purpose of floor and c
tatami are made of straw, about 3 in. in thickne
layers of straw are first laid together and sewn
twine, until the proper thickness is obtained; an
straw mattress is covered with a finer rush mattin
goza, which is smooth and clean and gives a ve
finish. Each mat is about 3 ft. by 6 ft., and th
the houses are made to accommodate a certain
mats, the size of the room being described as a si
a ten-mat room, and so on. These *tatami* floors
the tread, and very comfortable to recline or
with a cushion under the head. At night the Japa
on the *tatami* a *futon*, or thin mattress, and slee
other bed being necessary.

The mat floors of the Japanese house requi
dusting and great care. They must never be w
with boots or any hard footwear, the Japanese usin
or socks of cotton material. The mats have to b
every two or three years, and are therefore not so
carpets. But the *tatamiya*, or mat-mender, is alwa
and repairs are soon carried out. The mats are tak

NEW BOOKS.

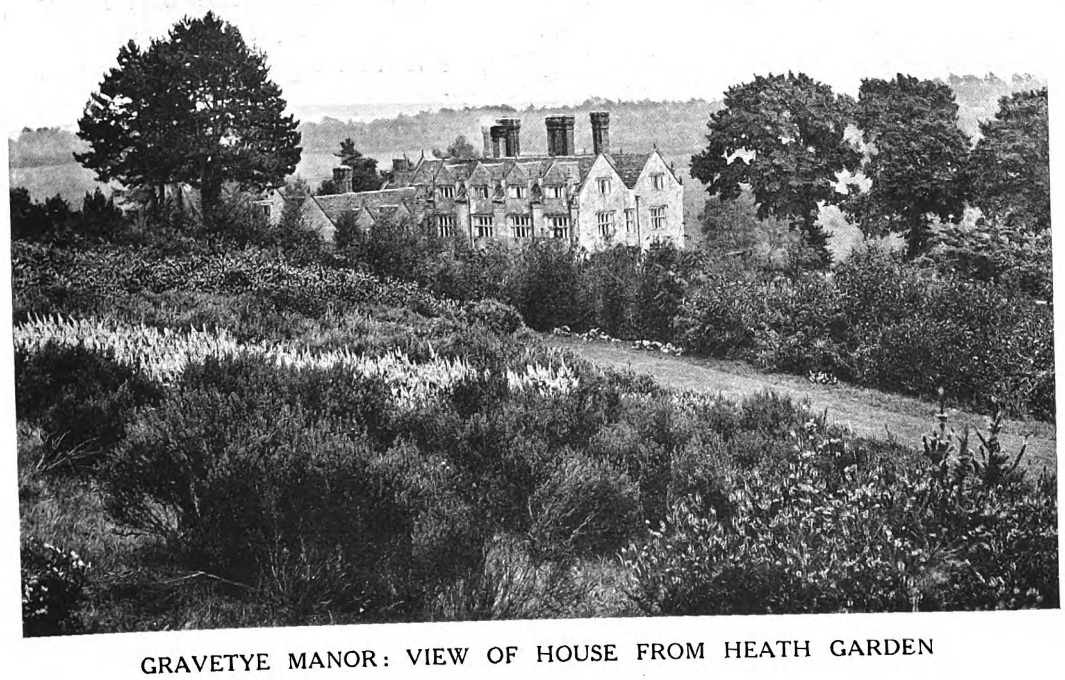
HOME LANDSCAPES.

MR. ROBINSON is the recognised champion of the Landscape School of Gardening. In the preface to his last book, "Home Landscapes," he attacks vigorously the young writers who, "wholly without knowledge of landscape or sylvan beauty," raise "a dust storm of words." That, of course, is only Mr. Robinson's way of saying that their views are diametrically opposed to his. By reason of his knowledge he is certainly a redoubtable foe, but architects are not always devoid of knowledge of "landscape or sylvan beauty," and some have dared to enter the lists against him, putting up so excellent a fight that, to be generous to our author, it ended in divided honours. It boots not, however, to revive ancient contests. Let us try rather to give an idea of Mr. Robinson's very sumptuous volume. The author goes forth to battle—and it certainly is battle, for the immature person is not yet altogether reconciled to that contradiction in terms, "landscape art," except where it applies to painting—clad in glittering armour. For his book is an *édition de luxe*, printed on the finest hand-made paper, and illustrated by photogravure reproductions of "sun pictures" taken by Mr. George Champion in the farms, woods, and pleasure grounds of the author's Sussex residence, Gravetye Manor. The aim of the volume is to prove that landscape and tree planting in country places can only be done when we get clear of the lines of the garden proper; the author being here concerned with many years' work around a neglected manor-house with ordinary farms and underwoods, and land bare of good roads and devoid of any attempt at tree planting or design. A second volume will deal with the results of picturesque planting around country seats, and, where possible, in relation to good building in various parts of the Kingdom.



GRAVETYE MANOR: SOUTH LAWN, EARLY SPRING.

The letterpress explains the methods adopted by Mr. Robinson to achieve his ends. Thus, commenting on the first view (reproduced below), he shows how he opened up the view to and from the house: "The ground, now so clear and airy, when I began was covered with small trees and the mixed shrubberies which were without meaning or value. Below it were clipped spruce, hedges—hard lines which hid the view of the house from this point of view. The trees were cleared away and a bowling-green formed, which secures, besides its other advantages, an unplanted surface. A piece of rough ground lay above this, and having no advantages in other ways, it led to the planting of a garden with the heaths of Britain and Western Europe, which have been a joy ever since, in mid-winter as well as midsummer." Or again, in connection with the view by the upper lake in Spring, reproduced on page 121, he says: "On coming to deal with this there was a bare yellow margin of beaten earth around it; no grace of waterside flower or shrub; and one of those cockney-conceived islands in the middle. We had to empty the pond to get this away, and then came the planting with things natural to the waterside, flag, reed, and loose-strife. Among these, daffodils help to give the glory of the Spring as shown. It was an easy and pleasant task to establish them—no further care was given. The east end of the pond had been



GRAVETYE MANOR: VIEW OF HOUSE FROM HEATH GARDEN



awkwardly formed, and to get rid of its ugliness we planted it with the white willow and a few of its varieties, with excellent results. Then followed planting with plants and flowers that live by the waterside in our country and other northern lands, Siberian dogwood, willows, iris, loosestrife, great buttercup, flowering rush, reeds, catheads, bulrush, and giant knotworts. The tall trees were mainly silvery and red willows, and the native trees of the ground, oak, ash, and beech. No tender plants of any kind were used, or those requiring any protection. Therefore plants of subtropical origin like gunnera were avoided."

Such principles as guide Mr. Robinson are brought out from time to time in his text, as, for example, the desirability of obtaining "clear and simple surfaces not over-planted." No one, we think, would be disinclined to agree with him in wishing to clear away "a few scattered fir trees on the lawn and little beds of wired-in rhododendrons," nor in planting the lawn (which is mown for grass twice a year) with spring flowers, "these being mostly early kinds that wither before the hay is wanted—crocuses, grape hyacinths, winter aconite, or any other very early flower."

Although a great deal of Mr. Robinson's work has consisted in clearing away undesirable timber, opening up views, etc., in accordance, of course, with a careful study of the ground and the country around, it is a considerable achievement, simple as the methods seem. He does not make a secret of them, but explains exactly the existing conditions before he began, and what his aim was. The plates show the results, some of them being very beautiful. One of the finest is the view of the Scotch fir walk (of which a reproduction is given on Plate VIII). "This," says Mr. Robinson, "may serve to show a serious drawback to our English home landscapes, the excess of rampant evergreens. In coming to work here all the space under those trees was covered with the too common Pontic rhododendron, while the firs were allowed to branch to the ground, a frequent mistake where pines are set out in an open manner. It was an easy task to sweep away the ponticums and free the trees of their lower branches. But the views around resulting from this clearance are not shown, and they are charming from the grass path formed beneath the firs. The habit common with us of planting pines of various kinds in an isolated manner is wrong in most ways, and against the natural habits of the trees. In natural forests, or even in well-planted woods, the pine throws off its lower branches and shows the dignity of the stem, the greatest charm of the pine."

Towards the end the author opens his attack on many things we love, perhaps owing to some inherent obliquity of vision. Miss Evelyn March-Phillipps writes: "The use of vases and figures and other garden furniture is a point to consider." We agree, but Mr. Robinson treats of them under

ornaments, of shrubs cut to some preconceived
immemorial age, and, as such, will continue t
fastidious lover of gardens. For one thing, it is
soul to continue what has been sanctified by the
love of generations of men long since dead, t
memory green by doing as they did in their day.
have been wrong; the exercise of the simple fu
eye may have been atrophied by long generation
Yet let us continue a little longer in our way of err
bility Brown" is held up to obloquy because
a great deal of what Mr. Robinson now deprec
must be acknowledged that the result of the auth
invariably charming, and it serves to recall Voltai
"All styles are good save the tiresome one." The
many ways of "singing tribal lays, and every single
is right." Mr. Robinson, referring to the practice
yews, quotes Mark Fisher, the landscape painter,
to ask: "Why do you give me a hard black line w
a free and beautiful one?" Other artists, howeve
scrupled to make use of the formal garden with
its cut trees, its statuary, its water—"creaming a
like a standing pond"—its many ornaments. The
a "via media." Many gardens imitated from Ita
are failures in this country, and particularly in
States. Attracted by the marvellous beauty of
steeped gardens, by their dimmed marble terrace



lizard basks; by the falling waters; by the pergolas, at the end of which stand silent figures cut in stone; the American traveller has endeavoured to reproduce the same thing in Syracuse and Newport, with inadequate success. But that does not, we think, prove the type a failure.

"Home Landscapes." By W. Robinson. Illustrated with "sun pictures" by George Champion. London: John Murray, Albemarle Street. 78 pp., 32 plates, 13 in. by 11 in. Price £2 12s. 6d. net.

ITALIAN ROMANESQUE AND GOTHIC.

AT a time when Italy has just entered into the great conflict that rages in the centre of Europe, attention may be directed very opportunely to this portfolio of 110 plates, showing examples of Romanesque and Gothic buildings in the Abruzzi provinces. We have of course esteemed chiefly the Classic and Renaissance architecture of Italy, and since emphasis in these later days has been laid on things other than those with which Ruskin dealt in glowing phrases, we have been rather apt to overlook a portion of the great record which is enshrined in the Romanesque and Gothic buildings, more particularly as the interest of these is mainly historical and archæological, as opposed to the interest which is centred in definite examples from which inspiration for modern work may be drawn.

But the recent earthquake at Avezzano, which is in the area covered by the series of plates under review, has served to remind us again of the wonderful work that was done in Italy after the decline of Rome, and before the transforming spirit of the Renaissance had begun to make itself manifest. It is to buildings belonging to this period that the present portfolio is devoted. The plates show churches of the twelfth, thirteenth, and fourteenth centuries.

The Abruzzi provinces, which extend between the east side of the Apennines and the Adriatic Sea, to which they present a coast of about eighty miles, are away from the familiar route of the tourist, and on that account are not generally known; but they include a number of communities in the midst of which some noteworthy examples of Italian Gothic architecture are to be found. Among the towns are Lanciano, Ortona, Fossacesia, Atri, Pianella, Cugnoli, Sulmona, Bazzano, Pentima, Aquila, Albe, and Rosciolo. The plates show the remarkable work which is here to be seen. At Aquila, for example, there is the façade of S. Maria di Collemaggio, with its great spread of patterned surface, relieved by rich detail in the portals and rose windows. In this work, of the fourteenth century, the Byzantine influence mingles with the Gothic, producing those strange effects which, although they offer no models for the modern architect to follow, are of great interest as a phase in the development of architecture in Italy. Some of the work is extremely vigorous—as, for instance, in the carving to the pulpit in S. Pelino at Pentima; while in earlier examples we note the extensive use of bands of glass mosaic set within a stone frame. Thirteenth-century Gothic is well represented in the doorway to S. Giovanni in Venere at Fossacesia, of which a detail is given on this page. The plates are all admirably produced.

"Arte Medievale negli Abruzzi." Milan: Casa Editrice Preiss. London: "Academy Architecture," 44 Doughty Street, W.C. 110 Plates in Portfolio. 17 in. by 13 in. Price £4 net.

PHILIP WEBB.

THE name of Philip Webb is associated with the best and the earliest work in that "Queen Anne" style which, under the active development of Norman Shaw, succeeded the Gothic Revival and served to pave the way for the later classical movement. Philip Webb, who died recently at the little Sussex house to which he had retired, did a great work in his time, but was averse to publishing any illustrations of it; hence, though his name is so familiar to architects, his work is not. For that reason we have thought it to be of general interest, and at the same time some measure of tribute to his memory, to publish an appreciation of his achievements, written by one who was in close contact with him, and illustrated with photographs of representative houses. This appreciation will, we hope, appear in the next issue of the REVIEW.



S. GIOVANNI IN VENERE, FOSSACESIA: DETAIL OF MAIN ENTRANCE.

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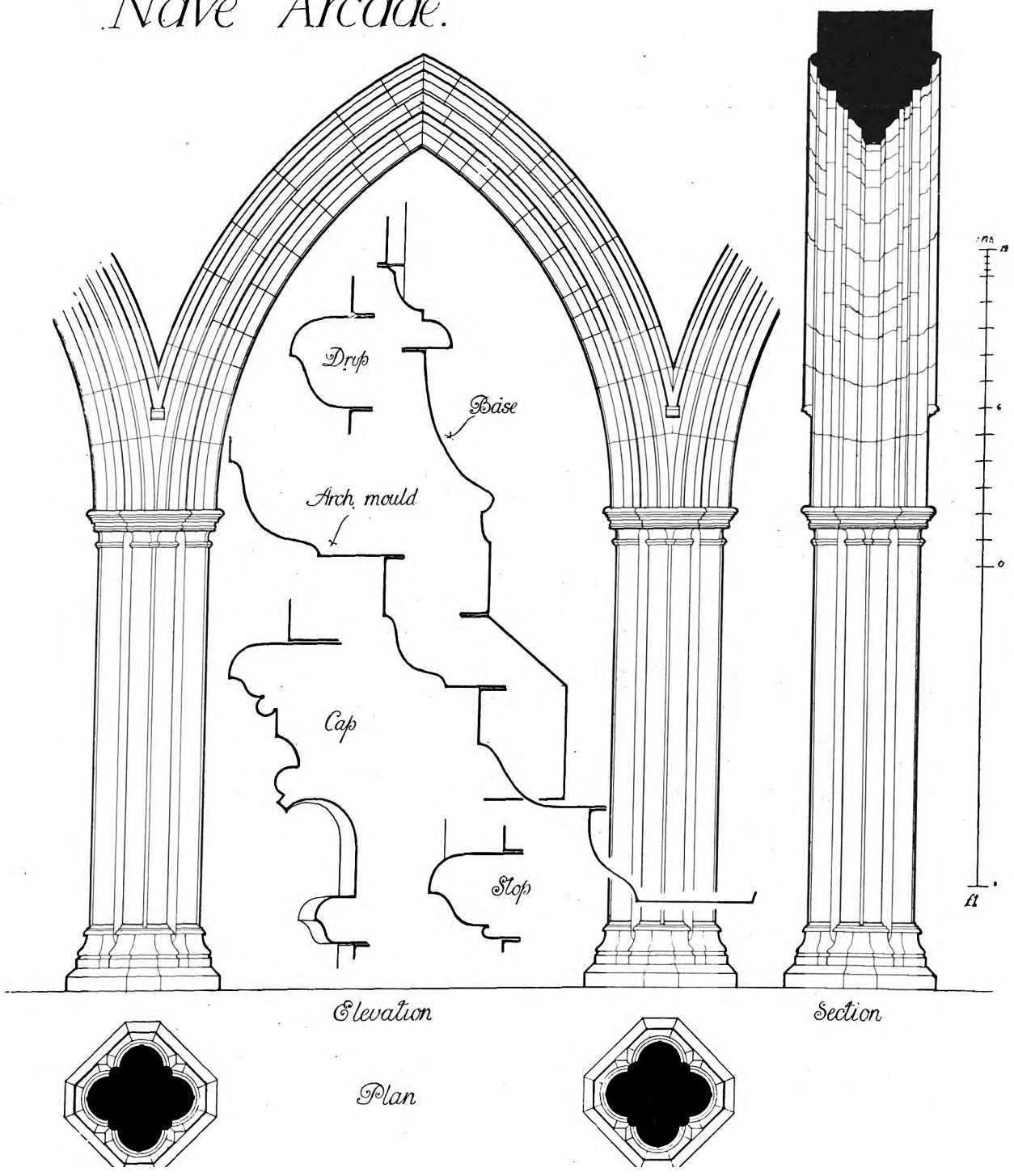
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THE nave arcade from Bradley Church, Staffordshire, shown the accompanying illustrations, is a beautiful example of late ırteenth-century work. The proportions are excellent, and e mouldings show that though the best period of English we are accustomed to find emphasis laid on the l proportion, but this is equally true of Gothic work, th charm that is given to the latter by the individual fan craftsman has rather tended to the fact being overloo

BRADLEY CH. Staffs.

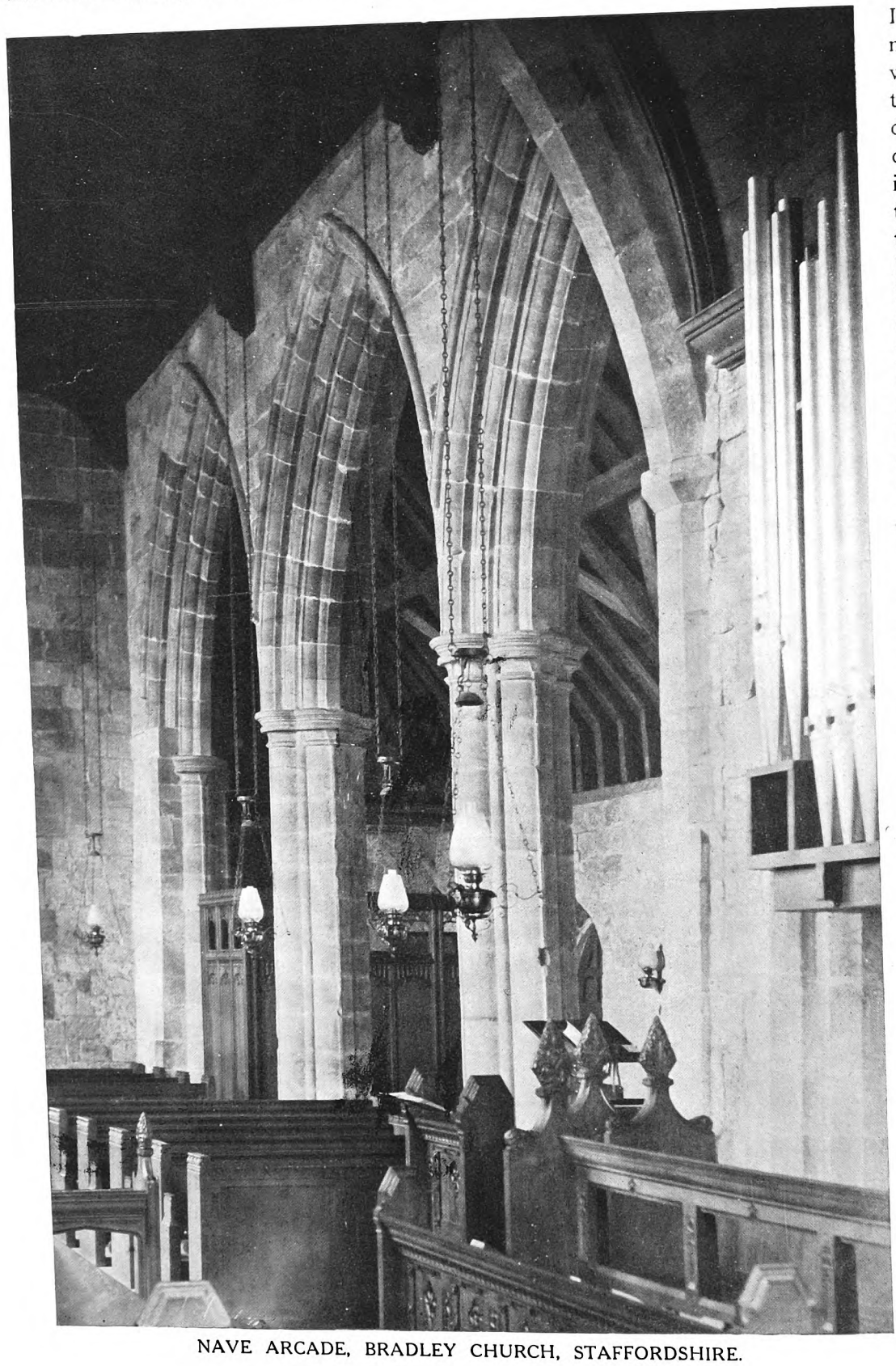
Nave Arcade.



RELIEF WORK FOR ARCHITECTS.

An interesting statement on what has been done by the Architects' War Committee towards affording relief to architects affected by the war was made at the recent annual general meeting of the Institute by Mr. H. V. Lanchester, F.R.I.B.A., and is reported in the R.I.B.A. "Journal." Mr. Lanchester said that when, as a member of the Professional Employment Sub-Committee, he made inquiries, he found that there was great need of a form of employment suited to architects which would produce some useful work that would be of recognised value after the war. The Committee came to the conclusion that one of the best forms of employment was to help to replace the collection of Civic Survey drawings which was lost on its way to India in the *Clan Grant* owing to the sinking of the vessel by the *Emden*. The work interested the Committee so much that they realised the possibilities of civic survey work throughout the country as a valuable preparation—and one which had been maintained by eminent authorities as an indispensable preparation—for town-planning schemes. It was realised that there was an opportunity here for architects to engage in this class of work as a preparation for the town planning of the future. The Committee, on their own account, and out of their own funds, began to employ those who were in need. But it soon became apparent that the work was beyond the scope of any funds which they could hope to have at their disposal. They therefore approached the Government—and members would appreciate the slowness of the operation of moving a government—and after many discussions and interviews the Government was persuaded to make a grant, though only a small one. It was a grant for work by professional men in difficulties, and for this work £2 a week was offered, just to tide them over the present difficult period. Two conditions the Government attached to its offer—namely, that the work should be in the hands of competent directors, and that the approval of the local authorities concerned should be obtained. The last condition was rather a difficult one, because in some places a number of different local authorities had to be approached and convinced. But they had seen the Secretary of the Government Committee, and he encouraged them to hope that if they could get the approbation of some of the large central societies representative of local authorities, such as for Greater London, for Birmingham and district, and other districts, that would satisfy the Government requirements in this regard. In that way they would be able to cover a large area at one stroke. Through Mr. Aldridge, who was holding conferences of these societies, the Committee had obtained general approval from that representing Greater London, so that as soon as they could get their organisation together they would be able to ask the Government to help them by making the grant above alluded to. Though only a small grant, they hoped it would be of assistance to those who were really in straits. He thought this was satisfactory and that the Committee had set on foot a valuable work. But they need not stop there; they might go on and try to extend the scope of work of this class. But so far they had the recognition of the Government that architects were entitled to be considered, especially owing to the necessity which the Government had been under of stopping building works.

Of all those affected by the War, the professional classes are in the worst case, for they are supposed to be able to look after themselves. Many, however, are in a serious position. The efforts, therefore, on their behalf deserve strong support.



NAVE ARCADE, BRADLEY CHURCH, STAFFORDSHIRE.

THE CARE OF ANCIENT CHURCHES.

SIR ALFRED B. KEMPE and Sir Charles E. H. Chadwyck-Healey, in conjunction with Sir Lewis Dibdin, Dean of the Arches, have issued a report in regard to works of church repair and alteration.

With regard to the list of forty churches submitted to the Archbishops, and described by the Society for the Protection of Ancient Buildings as cases where destructive work has been carried out under a faculty since 1896, the committee find that in twenty-one out of the forty cases no faculty was obtained. In one case the only criticism is that the church was "entirely restored by Bodly" (*sic*). By "Bodly" is meant the late G. F. Bodley, R.A., and the inference seems to be that any works suggested by this eminent architect must be harmful. As a matter of fact, the works were of enlargement and adornment rather than "restoration," and were very carefully considered by the Chancellor. In another case, not only was no faculty granted, but the list is blank as to the nature of the work and the objection to it. In eighteen of the nineteen cases where faculties were obtained, well-known architects were employed—*e.g.*, the late Mr. Hodgson Fowler, Sir Thomas Jackson, the late Mr. Bodley, Mr. Comper, and Mr. Currey. In the nineteenth case the faculty was not for architectural work, but for stained-glass windows. In ten of the nineteen cases the allegations of the Society are categorically denied by those on the spot with intimate knowledge of and responsibility for the churches concerned. In another case (one of the non-faculty group) complaint is made of the refacing of an ancient wall, which, however, seems to have been erected almost within living memory—viz., about 1818. The committee make several suggestions for the improvement of procedure in faculty suits, for preventive measures, for the supervision of works after the issue of a faculty, and for securing additional coercive power. Only in the case of two of these recommendations would an Act of Parliament be necessary for their effective adoption. In making their recommendations the committee have considered how the machinery of the Consistory Courts may be made more effective for the protection of ancient churches from neglect or ill-advised alterations. But they add, "It is plain that no machinery, however perfect, will be of the smallest use for this purpose unless it be used." In the opinion of the committee the machinery of the Consistory Courts for the proper consideration and decision of cases submitted to them can, without much difficulty or change, be made reasonably effective by the joint action of the Bishops and Chancellors. But in order to make it adequate for the protection of ancient churches it is necessary to enforce (1) applications for faculties in all proper cases, and (2) the due observance of faculties when granted.

THE SPIRIT OF THE PAST.

A WRITER in a recent issue of the *Nation*, contemplating the destruction wrought in Belgium, points back to the spirit of past ages which is being swept away in the course of

Crete, or the smoking top of Etna. He passed b
and Messina. He touched at Tangier, and there v
in long white robes. He put into Vigo, and the c
came down to traffic with their pottery. Or he l
seilles, where the Mother of God watches over th
hill, and as he sped through Avignon he saw the
again, gleaming in gold above the square fortress
And so he came to England, and there lay the vill
round the grey church tower, just touched with
He looked out upon a cathedral whose stones
generations from William Rufus to James. Ther
castles and abbeys stood proudly beside the com
sions which had occupied their lands for so many c
in the midst of their walled gardens and lawns
they could no longer be called upstarts, but lo
down upon encroaching villas as upstarts in the
behind all those scenes, the traveller from ne
colonies was conscious of a spirit that could be fel
seen. It was a spirit of vague but poignant ass
spirit which had nurtured him at her ghostly breas
ear also was still whispering the last enchantments
Ages."

RODIN'S "BURGHERS OF CAL

RODIN'S "Burghers of Calais"—a copy in b
monument in the Richelieu Square, Calais—is no
its high pedestal in the Victoria Tower Gardens,
Its own history is almost as interesting as the s
memorates. The people of Calais asked David d'A
the middle of the nineteenth century, to make a
celebration of the six citizens who, when Calais w
by Edward III in 1347, offered their lives to save t
destruction, going into Edward's camp, as Froissar
"bareheaded, unshod, with halters round their ne
keys of town and castle in their hands." D'Angers
without having executed the commission. Clésinge
wards approached, but the Franco-German war of
the project, which was revived in 1884, when Rodin
the fifteen thousand francs that had been collecte
request that he should produce simply a statue
Saint-Pierre, the mayor of the city, who was th
figure in the incident. Rodin found the subject g
liking, but had his own ideas as to its treatment.
the six heroes of the incident were inseparable,
insisted on modelling the five others at his own e
plaster cast of the work put on view at the Ge
Gallery of the 1880 Exhibition was regarded as Rodi
piece. Beheld from the front, the citizens compose
double line—three before, three behind; they are, in
couples enclosed in an oblong or right-angled par
according to the sculptor's own principle. The a
is in the centre. Bowed, broken, resigned, he
the sacrifice consummated even before death.
figures show a regular progression of sentiment—pr
ciation, pity, regret, yearning, despair.

NOTES OF THE MONTH.

A Government Town-Planning Appointment.

Mr. Raymond Unwin, F.R.I.B.A., has been appointed to a position on the technical staff of the Housing and Town Planning Department of the Local Government Board. He has long been identified with housing and town planning. Mr. Unwin was responsible for the lay-out of Letchworth, and, in conjunction with Mr. E. L. Lutyens, he laid out the Hampstead Garden Suburb, while as consulting architect to the Co-partnership Tenants' estates he has done much to set a standard for residential areas. He has also advised the Admiralty in connection with Rosyth, and two years ago visited Halifax (Canada) in a similar capacity. Besides being the hon. secretary of the Town Planning Committee of the Royal Institute of British Architects, he is vice-president of the Town Planning Institute, and was recently appointed to the Departmental Committee of the Local Government Board on building by-laws.

* * *

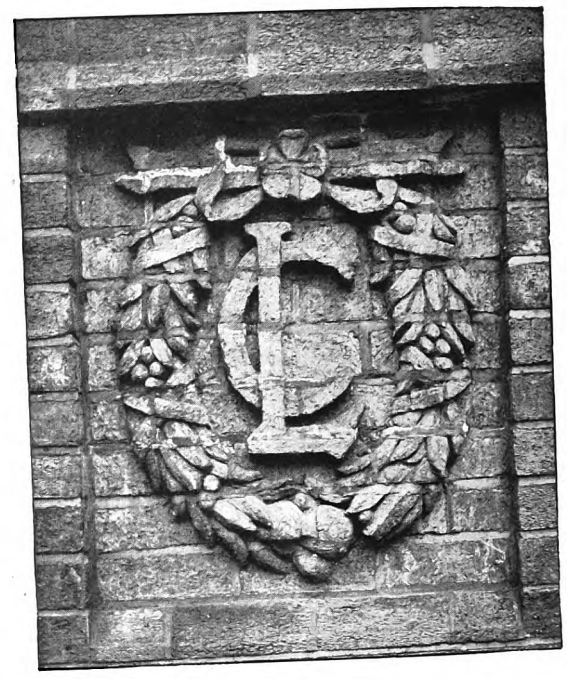
War Pictures by William Strang, A.R.A.

A series of some twenty paintings of War subjects by Mr. William Strang, A.R.A., together with some etchings of stricken towns in Flanders, are now on exhibition at the Leicester Galleries, Leicester Square. It may be noted that Mr. Strang has three sons at present serving with His Majesty's Forces.

* * *

Carved Brickwork.

For a brick building there is no more appropriate and satisfactory manner of embellishment than carved brickwork. This has the great merit of adding richness and relief without producing too strong a contrast in colour and in texture, as frequently is the case when carved stone is combined with brick. Hence the interest that attaches to the work which is now being carried out, according to the "Rus" patent, by the Ravenhead Sanitary Pipe and Brick Company, of Ravenhead, St. Helens, and Upholland, near Wigan. The firm execute each design separately, according to the architect's own drawings if required, and the work thus possesses the merit that attaches to all handicraft worthy of the name, as distinct from repeats of stock patterns produced by mechanical means. The accompanying illustration of a carved brickwork panel on a municipal building in Liverpool may be studied in this connection.



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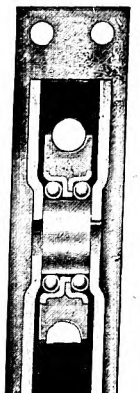
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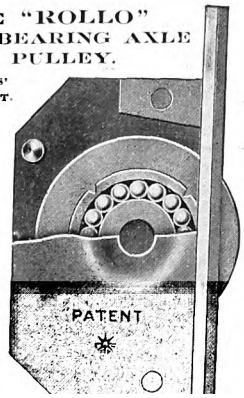
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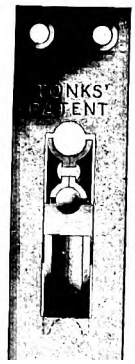
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NOTES OF THE MONTH.

Fire Protection of St. Paul's Cathedral.

About two years ago, it may be recalled, a complete scheme for adequately safeguarding St. Paul's Cathedral from an outbreak of fire was carried out, the contractors being Messrs. Merryweather & Sons, of Greenwich. So elaborate were the precautions taken that, by means of a system of fire-mains and hydrants, accompanied by special apparatus for forcing water to a great height, it was found possible to throw a jet of water from the ground to the summit of the dome. The hydrants fitted at the main roof levels have hitherto been supplied from rainwater collecting tanks on the Stone Gallery. It was decided, however, that these tanks, taking into consideration their enormous weight when filled with water, constituted a danger to the fabric. It was therefore decided to remove them, but this course necessitated some alternative means of obtaining a supply of water, under pressure, for the hydrants. Messrs. Merryweather & Sons were consulted in the matter, and unhesitatingly recommended one of their "Hatfield" pumps as best suited to meet the case. Their recommendations were adopted, and a pump of this type driven by an electric motor has recently been installed at the cathedral and fixed at the 60 ft. level. The power is transmitted from the motor to the pump through silent chain gearing, and so smooth running is this, and so quietly does the treble-barrel "Hatfield" perform its work, that the installation is practically noiseless in operation. The pump takes its water from the Water Board's supply, and delivers into the ring main round the drum of the dome under the colonnade, hydrants being fitted on this main at various points. Each of the hydrants is equipped with hose and fittings, and a special feature of the installation lies in the fact that the pump starts automatically as soon as one of the hydrants is opened, so that a fire can be immediately attacked at the roof level without it being necessary to go near the pump. When the hydrant is closed, the electric current is automatically cut off and the pump ceases to work.

* * *

Y.M.C.A. Recreation Buildings for France.

An appeal is being made, under the auspices of the Young Men's Christian Association, for gifts of strong weather-proof buildings for the British troops at the base camps in France. The War Office authorities, who are in entire sympathy with the scheme, are offering every facility. At the present time these vast camps are without suitable structures of any kind for rest and social recreation. A complete weather-proof building can be erected and equipped for £450. Cheques for the buildings should be sent to Mr. R. L. Barclay, 13 Russell Square, London; but gifts of furniture, games, comforts, etc., may be forwarded direct to Princess Victoria of Schleswig-Holstein, 23 Bruton Street, Mayfair.

CITY OF BRADFORD.

COMPETITION.

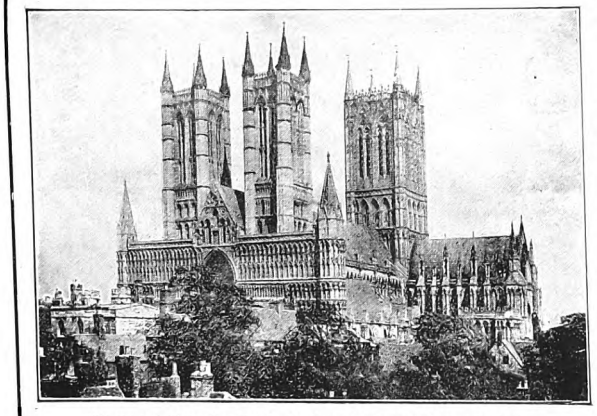
The Bradford Corporation invite COMPETITIVE DESIGNS for the RE-PLANNING of STREETS in the Central Area of the City of Bradford. Mr. Reginald Blomfield, R.A., will act as Assessor. First prize £500, second prize £300, and third prize £200.

Particulars may be obtained on application to the undersigned, accompanied by a deposit of £1 1s. 0d., but in case the particulars and plan are returned within ten days after receipt thereof then the deposit of £1 1s. 0d. will be returned.

FREDERICK STEVENS, Town Clerk.

Town Hall, Bradford.
18th November, 1914.

[9084]



View of Lincoln Cathedral, which building we have recently heated.

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THE CARE OF ANCIENT CHURCHES.

In The Architectural Review for January an abstract was given from the report of the Ancient Monuments Committee in regard to works of church repair and alteration, presented to the Archbishops of Canterbury and York. We have since received from Mr. A. R. Powys, the secretary of the Society for the Protection of Ancient Buildings, a letter in reply, which states that "the Society does not wish to hamper the good work the Ancient Monuments (Churches) Committee has attempted by criticism of the report where it is concerned, neither does it think that the object which, in common with itself, the Ancient Monuments (Churches) Committee is striving to attain will be assisted by such controversy, yet for the sake of its supporters it seems necessary to make some public statement as to the treatment it has received. The Ancient Monuments (Churches) Committee did not ask the Society for evidence about any of the cases which were given in an index list—drawn up for another purpose—which, without the Society's knowledge or permission, was used by the Ancient Monuments (Churches) Committee as complete evidence. Since this is the case, my committee thinks you will appreciate the fact that, as serious criticism of the Society's work, the paragraphs in the report referring to it have no value."

Accompanying the foregoing is a copy of the letter which was addressed by the secretary of the Society to the secretary of the Ancient Monuments Committee on December 18th last. We cannot afford space to print this in full, but give the following extracts as embracing the chief points raised:—

"My committee could have wished therefore that, before coming to definite conclusions on the cases mentioned so briefly in 'the list of forty churches,' further evidence for the grounds which led it to mention these cases had been asked from it. The Ancient Monuments Committee evidently realised the brevity with which these cases were stated, and must have known the Society would not have referred to these cases if the note which accompanied each had been all that it had before it on which to form an opinion. My committee feels that it has been unfairly used on these grounds, though it must be understood that it considers this of little importance in comparison with the excellence of the work which the Ancient Monuments Committee has undertaken and already accomplished. . . .

"The report refers to the case of Elvaston Church, which was 'entirely restored' by the late Mr. Bodley. The inference read by the Ancient Monuments Committee into this statement, namely, that any works suggested by this eminent architect must be harmful, is hardly fair. The Ancient Monuments Committee should realise that it is 'restoration' to which the Society objects, and not Mr. Bodley. In one of the documents which my committee believes the Ancient Monuments Committee has in its possession . . . will be found the explanation of the reference to Mr. Bodley, for the case is an instance of work being carried out by a well-known architect in an ancient building, and reducing both its historic and artistic value.

"It is acknowledged that architects in the first rank of the profession have in time past done much harm by their treatment of old churches—witness some of the works of Sir Gilbert additions to churches where no other means o accommodation for the congregation or the clergy c but not otherwise. Again, it considers the fe characteristics of a mediæval church far more valuab modern adornments of it, which unfortunately, hov cannot be inserted or added without disturbing qualities. . . .

"Referring to the sentence from the Report of t Monuments Committee, 'in eighteen or nineteen c faculties were obtained, well-known architects were . . . we may point out that an architect general well known through his modern building, and, on his reputation gained in this way, his opinion is acc the nation loses a portion of the historic works c days. . . .

"It would seem that only one more reference is to this series of criticism, namely, to the case said stained glass alone. The nineteenth case in the 'L reference to stained glass, so that it is thought that th can only refer to Walpole St. Andrew, and therefore t ing remarks concern this church. At Walpole St. A east window was of fifteenth or early sixteenth cent manship. It had an even number of lights (four is th stated), but the central dividing mullion was entirely and the tracery altered in order that stained glass central picture could be inserted. This can hardly be by any person or body who, like the Ancient Mo Committee, are undoubtedly desirous of protecting work. . . .

"It is stated that the Society holds that old stone s repaired with tile. This is not the whole of the co which the Society has reached. What the Society do cate is, that new material should not be put in until it structurally necessary, and that, when the time co quality of the material inserted should be such necessitate the least possible interference with the stru will make the work lasting, and as will detract from and character of the building as little as possible. The has found that tile satisfies these requirements in ma better than other materials. It is the principle and means which is the important matter. Once that is gra means of executing the work satisfactorily are alm limited. . . ."

NEW EDITION OF "SPECIFICATION

A new edition of "Specification" was issued last In preparing it the special conditions created by the W received special attention, prominence being given to s that are intimately associated with requirements arisin present conditions.

The general contents of the volume, which render most comprehensive and authoritative work of refere all concerned with the details of building and the k professions and trades, have been revised, the "Conc and "Electrical Engineering" sections, in which prog more than commonly rapid, having received special att

NOTES OF THE MONTH.

War Memorials.

A mural tablet is proposed to be erected in York Minster to the memory of the late Admiral Sir Christopher Cradock, who was lost in the naval fight off Chile, and the Mayor of Lyme Regis has opened a fund for a memorial to the crew of the *Formidable*, to take the form of a headstone over the grave of the six victims of the disaster who were buried in the cemetery at Lyme Regis.

* * *

Change of Name.

Mr. R. Weir Schultz, architect, of Gray's Inn Square, has added the surname of "Weir," and will henceforth be known as "Robert Weir Schultz Weir."

* * *

Architects and the War Office.

The Secretary of the War Office announces that owing to the very great number of offers of assistance and applications for employment received from architects, surveyors, and civil and mechanical engineers, it has been found impossible to acknowledge letters individually. Should an opportunity arise for utilising the services of any of the applicants, they will be communicated with, but the number of applications received far exceeds the probable requirements.

* * *

Mr. Prior's Academy Lectures.

Four lectures on "The Thousand Years of the Flemish Arts" will be delivered at Burlington House this month by Mr. E. S. Prior, M.A., A.R.A., F.R.I.B.A., Slade Professor of Fine Art in the University of Cambridge. They will be as follows:—February 15th, "The Romanesque and Gothic Arts of the Low Countries"; February 17th, "Architecture in Flanders and Brabant, A.D. 1400 to 1800"; February 22nd, "The Arts and Crafts of the Flemish Renaissance"; February 24th, "The Two Eras of Flemish Sculpture and Painting." The lectures will commence at 4 p.m.

* * *

Postponement of the Building Trades Exhibition.

So many architects, builders, and surveyors, and members of their staffs, being absent with His Majesty's Forces, and building trade firms being so busily engaged with Government contracts, it has been decided to postpone until the spring of 1916 the Building Trades Exhibition which normally would have been held in the spring of the present year.

* * *

Commercial Enterprise.

Messrs. H. H. Martyn & Co., the well-known firm of Cheltenham, realising that there would be a decreased demand for luxuries in War time, put down fresh machinery immediately after the outbreak of hostilities, and took up War Office contracts, with such success that they are now turning out immense numbers of ammunition cases and various other needs of the new army, their large workshops being filled with workmen and materials, with machinery going from early morning till late at night.

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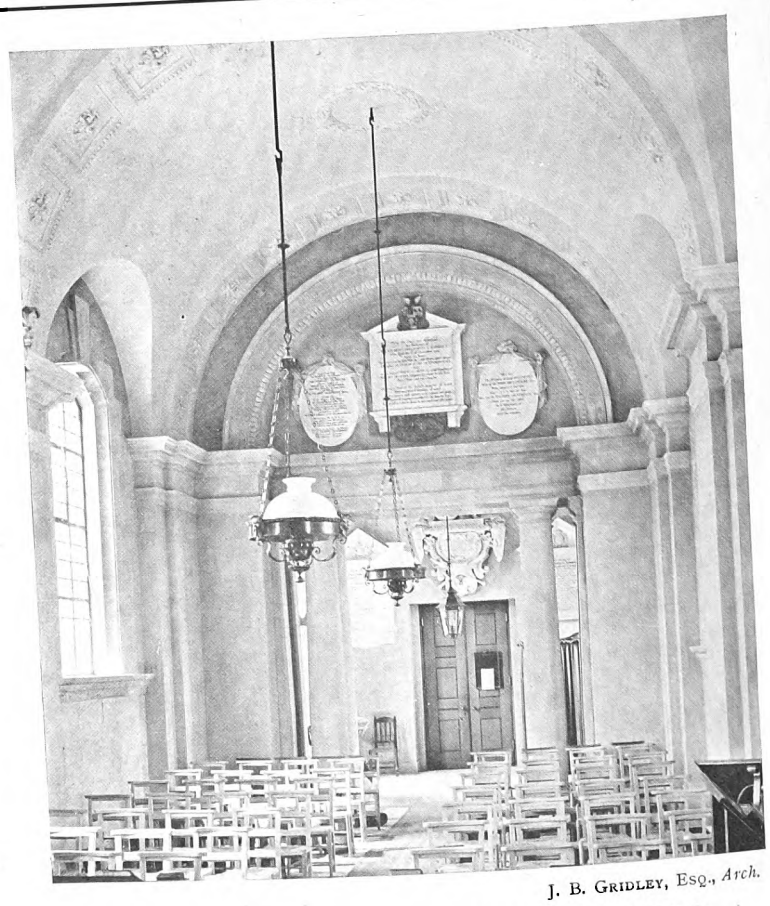
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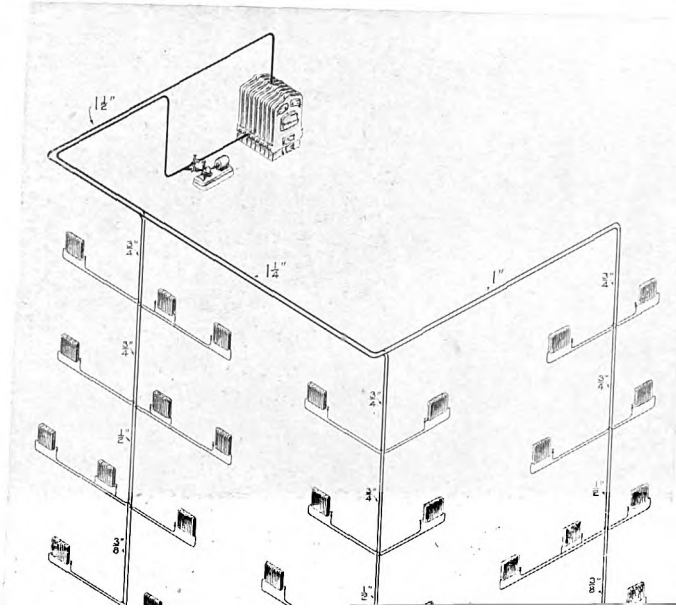
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H. O. Cresswell, Esq., Architect.

All Saints' Church, Goodmayes.
P. K. Allen, Esq., Architect.

New House, Lympne, for Sir Philip Sassoon, Bart.
Messrs. Herbert Baker and Ernest Willmott, Architects.

Gateburton Hall, Lincs., for

NOTES OF THE MONTH.

Garden Cities for Belgium.

The International Garden Cities and Town Planning Association have arranged a two days' conference at the Guildhall on February 15th and 16th to discuss the possibility of rebuilding Belgium on Garden City lines. The Lord Mayor will welcome the guests, and an opening address will be given by Mr. Herbert Samuel, President of the Local Government Board. Belgium will be officially represented by M. Helleputte, Minister of Agriculture and Public Works, and others. Visits to various places of architectural and town planning interest have been arranged.

* * *

The Bayeux Tapestry.

The latest addition to the excellent publications recently issued from the Department of Textiles at the Victoria and Albert Museum is a Guide to the Bayeux Tapestry, prepared by Mr. F. F. L. Birrell.

* * *

A New Partnership.

Mr. Sidney D. Kitson, F.R.I.B.A., has taken into partnership Mr. James Parish, Licentiate R.I.B.A., who has assisted him for fourteen years, and the practice will be continued under the style of "Kitson and Parish" at Lloyd's Bank Chambers, Vicar Lane, Leeds.

* * *

Distinctions in the R.I.B.A. Examinations.

In connection with the recent final and special examinations of the Royal Institute of British Architects, Mr. Patrick Abercrombie, of Liverpool University, was awarded the Mark of Distinction for his thesis on "The Development of the Plan and Architectural Character of three European Capitals—Paris, Vienna, and Brussels." The Ashpitel Prize was awarded to Mr. G. E. Francis, of Sydenham, he being the candidate who most highly distinguished himself in the examinations held during 1914.

* * *

Todmorden Old Hall.

The Society for the Protection of Ancient Buildings is organising an appeal to the Board of Trade to save the old hall at Todmorden, which is threatened by an extension of the Lancashire and Yorkshire Railway sidings.

* * *

A New London Sessions House.

A new Sessions House in Newington Causeway, London, S.E., is in course of erection from the designs of Mr. W. E. Riley, F.R.I.B.A., Superintending Architect to the London County Council. It is expected to be completed by the spring of 1916.

CITY OF BRADFORD.

COMPETITION.

The Bradford Corporation invite COMPETITIVE DESIGNS for the RE-PLANNING of STREETS in the Central Area of the City of Bradford. Mr. Reginald Blomfield, R.A., will act as Assessor. First prize £500, second prize £300, and third prize £200.

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FREDERICK STEVENS, Town Clerk.

Town Hall, Bradford.
18th November, 1914.

[9084]

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NOTES OF THE MONTH.

Collapse of the Shakespeare Memorial Competition.

A regrettable incident arising out of the War is the collapse of the competition for a proposed Shakespeare Memorial Theatre. In July last architects were invited to submit photographs or drawings of important buildings they had erected or designed, the object being to select six architects to take part in a final competition; Mr. Collcutt being appointed assessor. It has now been announced that the Committee in charge of the scheme have deemed it necessary "to leave the whole matter of the proposed Shakespeare Memorial Theatre in abeyance."

* * *

Estate of the late Mr. Stockdale Harrison.

Mr. Stockdale Harrison, F.R.I.B.A., of Leicester, who died on November 10th last, aged 68, left estate which has been proved at £22,529.

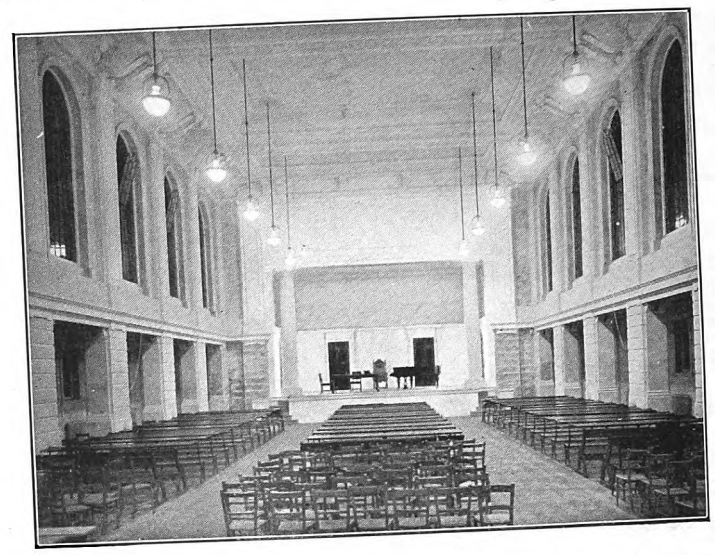
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Scarborough's Damaged Churches.

The Ven. C. C. Mackarness, Archdeacon of the East Riding and Vicar of St. Martin's, Scarborough, is appealing for funds to repair the churches in Scarborough which were damaged in the recent raid. The Parish Church of St. Mary and the churches of St. Martin, All Saints, and St. Columba were struck with shells—in the case of All Saints' with such severity that services cannot now be held in the building. The total cost of repair will probably be about £1,000. St. Martin's and All Saints' were designed by the late Mr. G. F. Bodley.

School Lighting.

A noteworthy scheme of school lighting is afforded by the installation in the new hall at Haileybury College, near Hertford, designed by Messrs. John W. Simpson and Maxwell Ayrton. An illustration of it is given below. The lighting consists of a series of 200 c.p. ordinary pressure inverted gas



burners, equipped with Holophane 16 in. reflector Hemisphere units. The burners are placed at a height of 20 ft. from the floor, and sixteen of them are employed to light the body of the hall, which is 100 ft. by 50 ft. The results obtained are most satisfactory, the illumination being uniformly distributed.

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Equestrian Monument to Lord Roberts.

It has been decided to erect at Glasgow a replica of the equestrian monument to Lord Roberts by the late Harry Bates, A.R.A., the original of which is set up in the Maidan at Calcutta. This monument shows the Field-Marshal seated on his favourite charger "Volonel," on a tall pedestal. The pedestal has columns at the corners, with bas-relief panels—one showing Highlanders, Gurkhas, and Sikhs marching together, another showing a battery of artillery coming into action, while at either end are figures symbolical of "War" and "Victory." The pedestal of the replica at Glasgow will be of granite, and the statue, frieze panels, figures, and inscriptions of bronze.

* * *

Progress of Liverpool Cathedral.

At a meeting of the Liverpool Cathedral Committee held last month it was explained that, after taking into account recent rises in wages and the cost of materials, further contributions to the extent of £44,466 would be necessary to complete that portion of the Cathedral now in course of construction. At the rate of progress attained before the war, the chancel and first transept would have been ready for consecration two and a half years hence. The committee still hope that this event may be so little postponed that it will be recognised as one form in which the diocese may celebrate the conclusion of a glorious peace.

* * *

A City Steamship Office.

The City Office of the Allan Line, at 103 Leadenhall Street, E.C., has recently been transformed and redecorated under the direction of Mr. Arthur T. Bolton, F.R.I.B.A. The general design of the public office is Old Colonial in character—a version of the Adam style which prevailed at the end of the eighteenth century, low-relief plasterwork (modelled by Mr. Rogers, of Messrs. George Trollope & Sons, from the architect's drawings) ornamenting the walls. The manager's room displays an architecturally treated framework of wood with leaded glass panels and an oval ceiling light. Messrs. Harrison and Spooner, of London, E.C., were the general contractors.

* * *

A Development Plan for London.

A development plan for Greater London is being prepared under the direction of the London Society, with the approval of the Board of Trade and the Local Government Board. Lord Plymouth, on behalf of the Society, has issued an appeal for funds to help on the work, and a strong committee of guidance has been constituted as follows: Sir Aston Webb, R.A., chairman; Mr. Carmichael Thomas, Mr. Raymond Unwin, and Professor Adshead, North-Western Section; Mr. Arthur Crow, North-Eastern Section; Mr. W. R. Davidge, South-Eastern Section; Mr. David Barclay Niven, Southern Section; Mr. H. V. Lanchester, South-Western Section. Part of the scheme is concerned with town planning and the

A Belgian Town-planning Exhibition.

An exhibition bearing upon the rebuilding of the War is to be held next month in a portio buildings of the School of Architecture and Tow University College, Gower Street. It is being org Town Planning Institute, working in co-opera Belgian Ministry. It is intended that the exhibit illustrate the present condition and needs of Belg bring together examples of the best work that has out in other countries. It will include as comp possible of plans, views, and photographs of Bel it was before the war and as it is now, together w cal series illustrating the development of the Netherlands. The committee in charge of the the loan of drawings, photographs, models, etc., f tion. Particulars in the first instance should b Secretary, Town Planning Institute, 4 Arundel S London, W.C.

* * *

"Piccadilly Circus, 1915."

Mr. Muirhead Bone has made a drypoint ent dilly Circus, 1915," which will be published by Mes Colnaghi and Obach, of New Bond Street, W., f of the Belgian Relief Fund. There will be 100 i 10 guineas each.

* * *

The Architecture of Belgian Towns.

A series of six Carpenters' Company lectur Architecture of Belgian Towns" is being given College on Thursdays at 5.30 p.m. The first was o when M. Victor Horta, Director of the Academy at Brussels, dealt with "Architecture in Belgium The second, on March 11th, will be by M. C. F. on "A General Review of Belgian Towns—Bruss and Louvain." The third, on March 18th, by honorary secretary of the Royal Society of Antwerp, on "Town Planning in Antwerp, Past The fourth, on May 6th, by Mr. Arthur Stratton, F.S.A., on "Bruges and Ypres." The fifth and sixth, and 20th, by Mr. Patrick Abercrombie, M.A., on The lectures will be public. Tickets of admis whole course, or for separate lectures, can be sending a stamped addressed envelope to the University College, London.

* * *

Topical Articles.

In the new edition of "Specification," in furthe advice to public authorities to put in hand as much possible in order to keep industry fairly normal, ther on the three classes of buildings chiefly required schools, and cottages. The first of these, entitled " Military Hospitals and Sanatoria," summarises the hospital construction, and reproduces the plans of military hospital built to the order of the War Dep well as those of pavilions and sanatoria prepared b

NOTES OF THE MONTH.

This Year's Royal Gold Medallist.

The Council of the Royal Institute of British Architects have submitted to His Majesty the name of the Canadian architect, Mr. Frank Darling, of the firm of Darling & Pearson, of Toronto, as a fit recipient of the Royal Gold Medal for the current year. Thus for the third time in its history the Medal crosses the Atlantic. In 1893 it was awarded to Richard Morris Hunt, and in 1903 to Charles Follen McKim, both of the United States.

* * *

Stained-glass Windows in the Peace Palace.

It is officially stated that during 1914 Britain contributed £2,475 towards the provision of stained-glass windows in the Palace of Peace at The Hague.

* * *

Electric Heaters and Radiators.

A new catalogue of electric heaters and radiators that has been issued by Messrs. Edison & Swan United Electric Light Company, Ltd., Ponders End, Middlesex (London show-rooms, 123-5 Queen Victoria Street, E.C., and 71 Victoria Street, S.W.), embodies many additions to last season's list, and includes sizes and designs suitable for varying requirements.

* * *

Soldier Artists.

The January issue of the Journal of the Imperial Arts League gives a first list of artists and members of the League now serving their country. This includes more than 200 names, including several architects, among them being Mr. H. C. Corlette (Major in King Edward's Horse), Mr. Oswald P. Milne (Artists' Rifles), Mr. A. Winter Rose (Lieutenant in the Essex Yeomanry), Sir A. Brumwell Thomas (Army Service Corps), and Mr. Maurice E. Webb (Second Lieutenant in the Royal Engineers, Territorials).

* * *

A Coke-fired Boiler for Domestic Hot-water Supply.

An illustrated leaflet issued by Messrs. R. Jenkins & Co., Rotherham, shows the "Kalor" independent boiler, which is designed to stand in a kitchen, forming a useful adjunct to the gas cooker, as it enables the householder to do without the coal-fired range. This boiler, which is rectangular in form and of neat and compact appearance, is made of mild steel plates, welded together, all the plates being uniform in thickness, and during manufacture no thinning or bulging of the plates takes place. The doors, frames, etc., are of good quality cast iron, and are strong and well fitted. Every boiler is tested to 75 lb. per sq. in. hydraulic pressure, or 150 ft. head of water, which is a complete assurance as regards safety. Broken gas coke is the fuel for which the boiler is designed, but when the fire is bright it may be used as a domestic refuse destructor. Any kind of combustible refuse may be mixed with the coke. The boiler will burn for a long time without attention, requiring to be fed only about twice a day. Every boiler will hold sufficient fuel to enable it to burn all night. Its top forms a hot-plate, and its fall door forms a rest for flat-irons, etc. Ample provision is made for cleaning out the interior, for the boiler is made with large manholes, all of which are on flat surfaces. The waterways are exceptionally wide, rendering the boiler particularly suitable for hard water.

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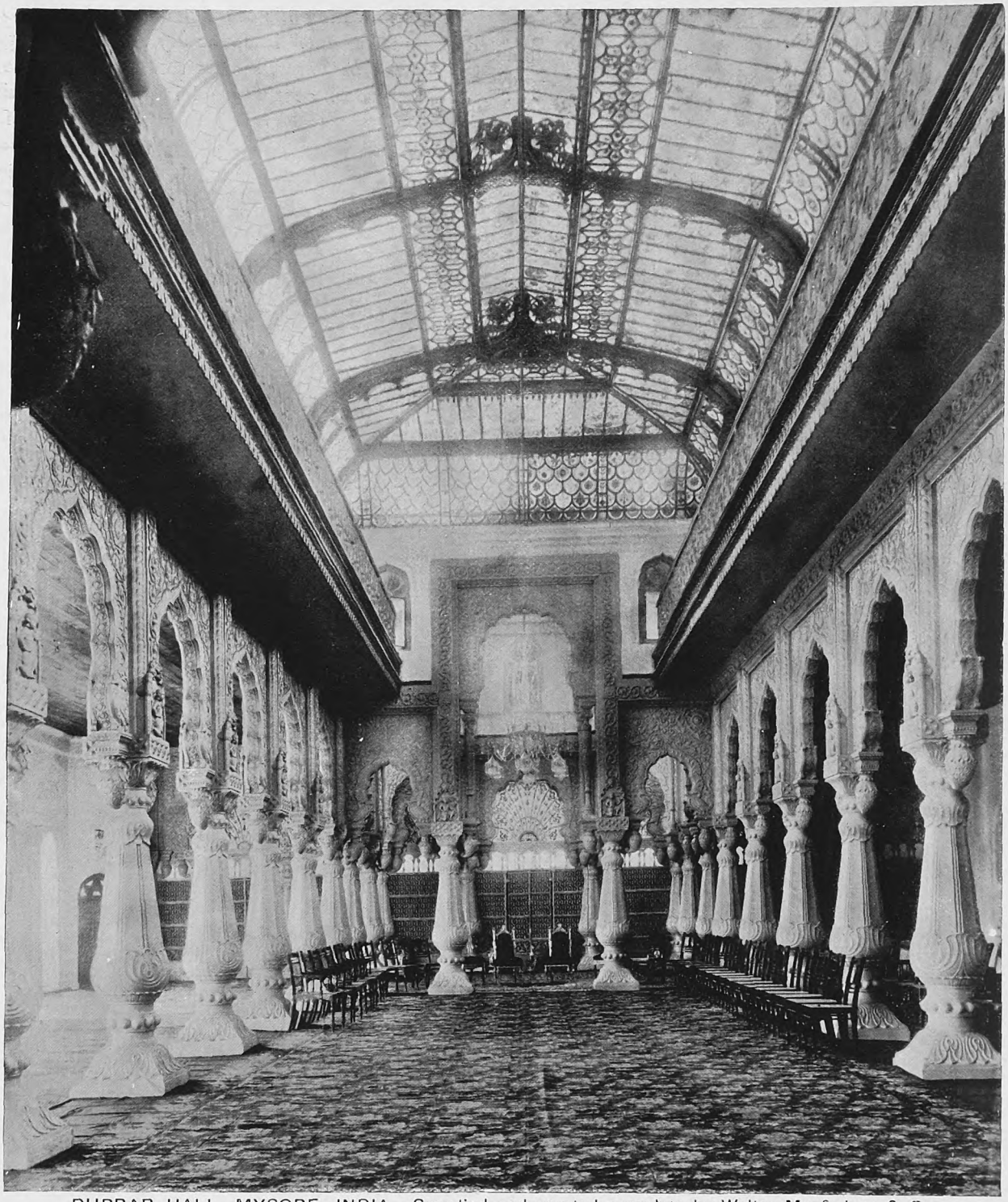
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NOTES OF THE MONTH.

Elections to French Architectural Society.

Mr. Reginald Blomfield, R.A., past president of the Institute, and Mr. Ernest Newton, A.R.A., P.R.I.B.A., have been elected "Membres Correspondants" of the Société des Architectes diplômés par le Gouvernement Français.

* * *

New College Chapel at Cambridge.

A new chapel is being built at Sidney Sussex College, Cambridge, from designs by Mr. T. H. Lyon.

* * *

Demolition of Boswell's House.

Last month, in spite of numerous protests, "Boswell's House," Nos. 55 and 56 Great Queen Street, the property of the United Grand Lodge of Freemasons, was demolished.

* * *

Electric-light Fixtures.

Recognising that greater stress is now put upon the flexible cords of electric-light fittings, The General Electric Co., Ltd. (Head Office, 67 Queen Victoria Street, London, E.C.), have decided to discontinue the use of Nos. 38 and 40 gauges, and to use instead such a number of strands of No. 36 gauge as will give an equivalent section in solid copper. The firm have recently issued a new fixtures list, and are presenting to enquirers an elegant ash-tray as a specimen of the material known as "Equiluxo" glass, which is extensively used in the form of bowls and spheres for electric-light fittings.

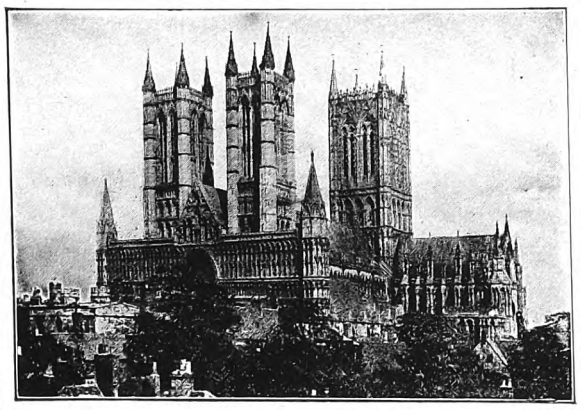
New Royal Academicians.

At a general assembly of Academicians and Associates held last month Mr. Arnesby Brown, A.R.A., and Mr. Joseph Farquharson, A.R.A., were elected Royal Academicians.

* * *

The Open Fireplace.

An interesting historical account of "The Open Fireplace, Past and Present," introductory to an illustrated catalogue of the "Nautilus" fires, recalls that wood was the only fuel until the seventeenth century, and it was not until timber began to get scarce that the prejudice against the use of coal was overcome. In the reign of Edward I a person was tried, convicted, and executed for burning coal within the City of London. More than a hundred years ago Count Rumford took the first forward step in open fireplace construction by discovering the value of the lean-over firebrick back for increasing radiation, and it was not until the "Nautilus" grate was invented, some years ago, by Mr. James B. Petter, of Yeovil, that an effectual new system was evolved. This firegrate is constructed with a hood or canopy in such a manner that the heat, which in the case of an ordinary fireplace would escape up the chimney without profit, passes round the canopy, which thus assumes the character of a radiator. "Nautilus" grates therefore heat the room, and not the chimney, while this higher heating efficiency is accompanied by greater economy in fuel consumption, and there are no smoke troubles. Many elegant designs of these grates are shown in the catalogue, for which application should be made to The Nautilus Fire Co., Ltd., 60 Oxford Street, London, W.

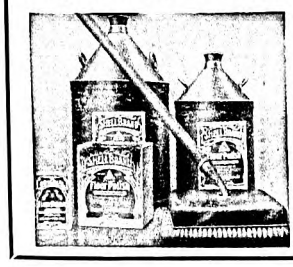


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late Mr. Walter Crane.

ommendatore Walter Crane, R.W.S., who died on h 14th, was born at Liverpool in 1845, the second son of Thomas Crane, artist, of Chester. When he was twelve old his parents removed to London. At the age of six- he exhibited in the Royal Academy of 1862 "The Lady of ott." For three years he was apprenticed to W. J. Linton, whom he learnt to draw upon wood. His first illustrated "The New Forest," appeared in 1863. In 1889 he was d an Associate of the Royal Water-Colour Society, and in ame year received, at Paris, a silver medal for "The ." In 1895 he was awarded the silver medal of the ty of Arts for his lecture on "Applied Arts and their ion to Common Life," and a gold medal at Munich for Chariots of the Hours." At Paris, in 1900, he was ed a gold medal for mural tile design; and he gained a nedal and grand prize at the Milan International Exhibi- f 1906. For three years from 1893 he acted as Director sign for the Manchester Municipal School of Art, and 8–9 as Principal of the Royal School of Art at South ngton. He entered with much energy into the Arts rafts movement, and lectured and wrote untiringly. He ited many books for children, several of Shakespeare's and drew innumerable frontispieces, head and tail pieces, her decorative designs, for scores of books. Among his paintings are "The Renascence of Venus," now in the Gallery; "The Fate of Persephone," which went to the al collection at Karlsruhe; and the "Bridge of Life," is familiar in engravings. His decorative work in build- cluded a modelled plaster ceiling and fireplace at Coombe Sevenoaks; friezes at Clare Lawn, East Sheen, and kkhurst; "Passing a Torch" at the West London Society's Chapel; and a frieze for the galleries of itish Art Section of the St. Louis Exhibition. He med Commendatore of the Order of the Royal Crown y in 1903; and his own portrait, painted by himself, n placed in the Uffizi Gallery.

* * *

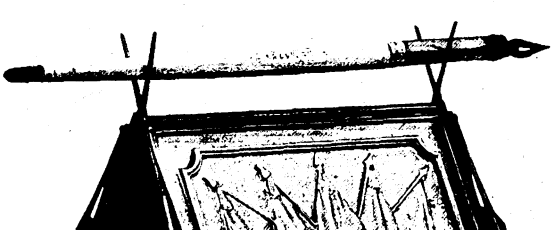
ally Operated Carriage-drive Gates.

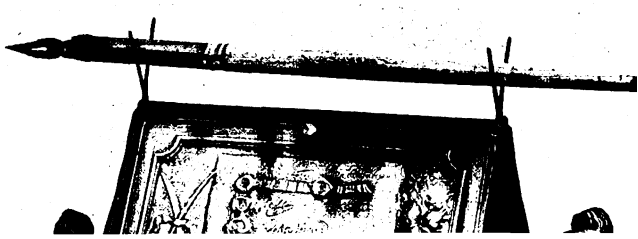
inconvenience, where there is no lodge-keeper, in open- closing the gates of carriage drives has been overcome ngenious arrangement devised by The Witton-Kramer Tool and Hoist Co., of Witton, Birmingham (for whom neral Electric Co., Ltd., 67, Queen Victoria Street, E.C., are the sole selling agents). The operating mechanism, driven by a small electric motor gear clutch, is fixed in a manhole next the gates. Pow from the house installation, and a controlling s vided in the garage, this switch being of the reve that by putting it in one position the gates are closed by putting it in the opposite position. moreover, enables the gates to be opened or clo when desired. Before leaving the garage the cha the switch that opens the gates, and, after driv signals by means of the horn to anyone who happ the garage, should he desire the gates to be closed On the other hand, when the gates are found c return journey, the sound of the horn gives the s switch to be put to the opening position. The cos the mechanism is extremely small—not more th estimated, for opening the gates five hundred times. of course, an arrangement of this kind is suscep number of variations. It could be arranged so th of a time-switch the gates were closed some few m the departure of the car from the garage. Or th controlled by means of a push-button in the hall o or by a mechanism completing the electrical cir weight of the car pressing on it when reaching the g

* * *

A War Souvenir Inkstand.

An interesting souvenir of the War in the form of has been fashioned by Messrs. H. W. Cashmore 96 Victoria Street, Westminster. As shown below, form of a tent supported by crossed guns with mounte which carry the pen. On one side are the flags of and on the other is a representation of "the scrap while the ink-wells have caps in the shape of bursting and on the base are the names of towns—Liége Reims, Lille — associated with sinister events of The whole is in bronze, excellently finished. Messrs. are giving special attention to memorials. At the pr in their shops in South London they are at work on and entrance gates for the Queen Victoria Memorial a (Sir William Emerson, architect); the doors bein constructions, 15 ft. high by 12 ft. wide, of wrought on both sides with cast-bronze ornaments, and embell Mexican onyx jewels around the inner frame. The also just completed two pairs of wrought-iron entr for Kedleston Hall, the residence of Earl Curzon gates are about 22 ft. high by 33 ft. wide, and are example of the skill of the modern smith.





NOTES OF THE MONTH.

Present Condition of Lille.

A special correspondent of the *Daily Chronicle*, who managed to get into and out of Lille, gives the following description of it:—"The greater part of the town is intact, but one whole quarter has been ruthlessly burned down. The following is a, naturally, very incomplete list of the streets that have suffered most:—Rue de Béthune, Rue de Tournai, Rue de Bourdeau, Rue des Augustins, Rue Sainte Anne, Rue Faidherbe, Rue du Molinel, Place Richebée. These and the smaller adjoining streets have practically ceased to exist. The Germans' fire-raising confetti completed the dread work of shells. That it has been a deliberate process is shown by the fact that build-ings here and there that are of potential or actual use to the invaders have been spared. Thus a bank in the Rue du Priez, the Leroy Mill in Rue Saint Genois, the Carette Stores, and the Houré silk factory in the Rue des Ponts-de-Comines have escaped the annihilation that has overcome these streets. The rest of the town has been visited by shells, and one sees houses here and there that have been completely wrecked. This is especially the case in the Wazenmes, Sud, and Porte de Douai quarters."

* * *

Patent Glazing.

Messrs. Henry Hope & Sons, Ltd., of 55 Lionel Street, Birmingham, have just issued a new catalogue showing the application of their patent glazing to various types of roofs, and illustrating their standard methods of fixing to wood, steel, and concrete. The firm's method of glazing ensures watertightness and is extremely durable, these merits being due primarily to the type of bar and shoe employed. The glazing bars are of rolled steel, galvanised, and entirely covered with a jointless lead sheath, and are held in position by patent copper shoes that give absolute security to both the bars and the glass with-out any perforation of the lead sheath, thus eliminating the corrosion and decay caused by moisture entering between the steel bar and the lead sheath when the fixing was by the old method of passing screws through holes in the bar itself. The catalogue is of crown folio size (15 in. by 10 in.), admirably illustrated, and marked by that general good taste which distinguishes all the publications of Messrs. Hope.

* * *

Sale of Fragonard Panels.

The Fragonard panels from the collection of the late Mr. J. Pierpont Morgan have been purchased by Mr. H. C. Frick, who has paid Messrs. Duveen the sum of £285,000 for them. Jean Honoré Fragonard, who painted the panels, was born in 1732 at Grasse. He was patronised by the Court of Louis XV, and his pictures reflect the voluptuous tastes of his patrons. The panels known as "Roman d'Amour de la Jeunesse" were painted for Mme. du Barry's pavilion, but were not completed when she was hurried to the guillotine; the artist, fearing the same fate, fleeing to his native town. They were bought for £20 by a distant relative, who was offered £60,000 for them. In 1898 they were exhibited in London, and subsequently acquired by the late Mr. J. P. Morgan.

* * *

Belgian Ironwork.

An article on this subject, by Mr. Charles ffoulkes, F.S.A., is published in *The Connoisseur* for March; among the illustrations being some interesting photographs of thirteenth-century and fifteenth-century ironwork on doors at Liége, Hal, and Brussels.

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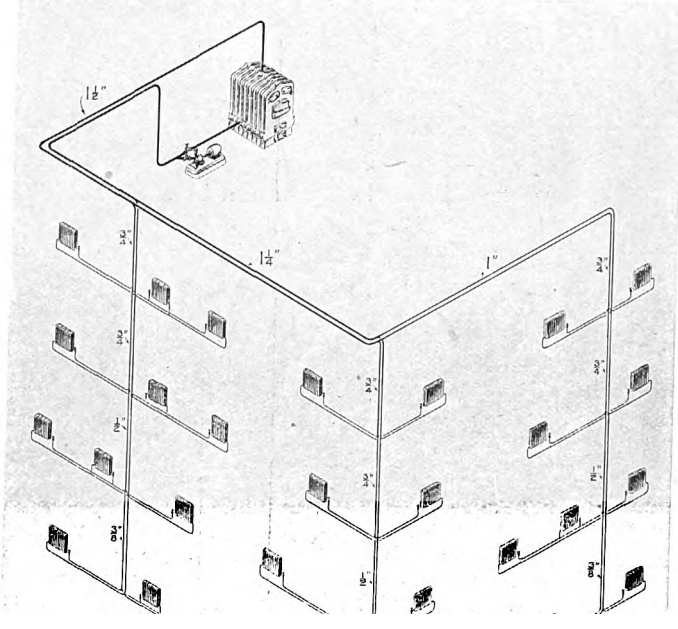
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Showrooms and Offices of Messrs. Studebaker, Ltd., Gt. Portland Street, W.
H. O. Cresswell, Esq., Architect.

All Saints' Church, Goodmayes.
P. K. Allen, Esq., Architect.

New House, Lympne, for Sir Philip Sassoon, Bart.
Messrs. Herbert Baker and Ernest Willmott, Architects.

Gateburton Hall, Lincs., for J. D. Sandars, Esq.

NOTES OF THE MONTH.

"The Year's Art, 1915."

For all who are in any way concerned with architecture, painting, sculpture, or the allied arts and crafts, "The Year's Art" is invaluable, for it gives in a concise form not only particulars of national and other organisations, museums, associations, etc., at home and abroad, but a directory of artists and art workers that cannot be found elsewhere. Each annual issue summarises the chief events of the past year, and is brought thoroughly up to date in all matters relating to Art, the 1915 edition including among other fresh matter a roll of those members of the Fine Art trade who are serving with the Forces. The volume, now in its thirty-sixth year, is compiled by Mr. A. C. R. Carter and published by Messrs. Hutchinson & Co., 34 Paternoster Row, London, E.C. Price 5s. net.

* * *

£10,000 for a Vandyck.

In Sir Charles Holroyd's annual report on the National Gallery it is stated that £10,000 was paid last year to Earl Brownlow for Sir Anthony Vandyck's portrait of a "Lady and Child," which came originally from the Balbi Palace, Genoa. The picture was exhibited at the British Institution in 1815 by Sir Abraham Hume, who had purchased it in Genoa.

* * *

The late Mr. William Willett.

Mr. William Willett, head of the firm of builders bearing his name in Sloane Square, and the promoter of the Daylight Saving Bill, died on March 4th at his residence in Chislehurst, at the age of fifty-eight. His name has been familiar to the public for many years as that of a builder of excellent houses, though it was through his father, who died in 1913, that it first became thus honourably known. He inherited his father's ability both as a builder and designer, and, if possible, almost more than his father's energy as a business man. Houses erected by the firm are found in large numbers in different parts of London, notably in the Kensington and South Hampstead districts.

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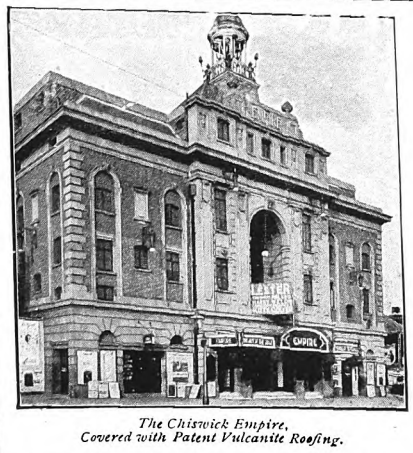
The Belgium Town Planning Committee.

Viscount Bryce, O.M., has consented to become President of the newly-formed Belgium Town Planning Committee, which has been constituted by the amalgamation of the various committees previously considering the question of the re-planning of Belgium. The Committee, which is under the patronage of the Belgian Government, has Mr. Raymond Unwin as chairman and Mr. Ewart G. Culpin as secretary. An exhibition relating to the replanning of Belgium is now open at University College, Gower Street, W.C.

* * *

A Garden Suburb for Dockers.

A garden suburb for dockers, the first of its kind in the United Kingdom, is being planned at Prince Regent's Lane, Plaistow, by the Port of London Authority. There will be more than 200 houses, providing accommodation for about 1,000 persons. The work is to be completed in a little more than a year. The roads are 40 ft. in width, and there will be twenty-two houses to the acre, each with a frontage of 15 ft., and a garden plot at the front and back.



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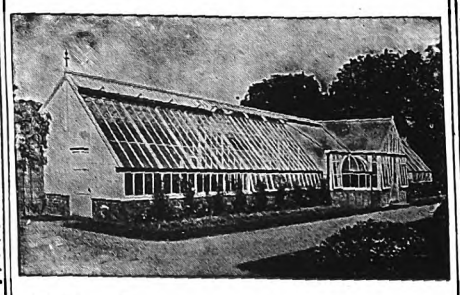
(As applied to concrete one layer of Sheet Asphalte is sometimes omitted.)

Such a Roof Covering must not be confounded with Single Roof Sheetings **described as 3-ply, 2-ply, &c.,** which are only applied in one layer, the ply denoting **the thickness of the layer.** Such a description is frequently confused with 3-ply Patent Vulcanite Roofing, which is to be obtained from :—

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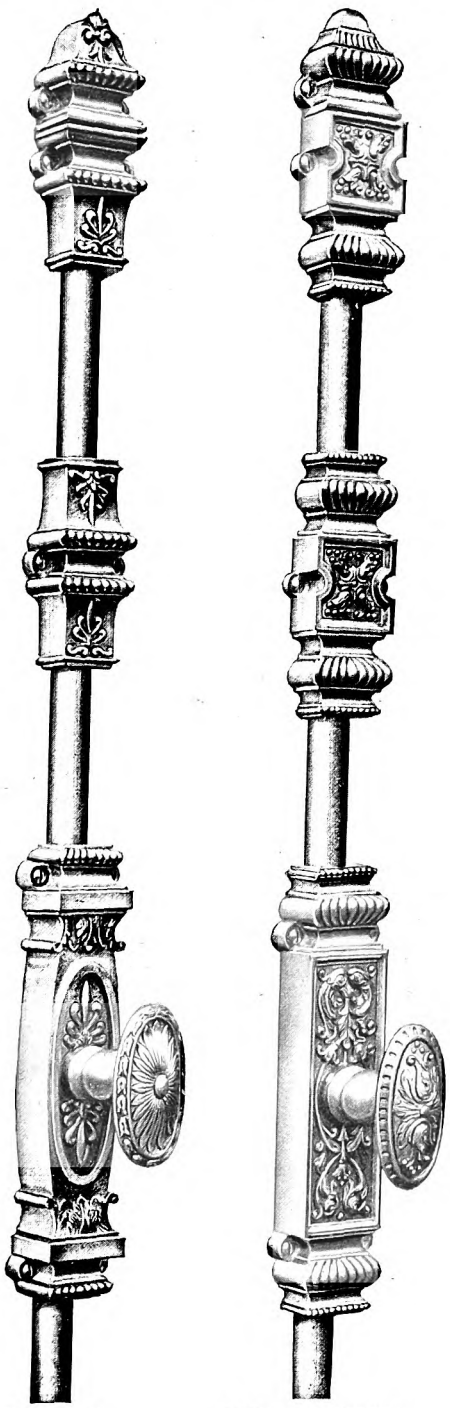
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NO SQUEEZING. NO CRACKING
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NOTES OF THE MONTH.

"*Asphalte and its Uses.*"

Under this title, Messrs. Salter, Edwards & Co., Ltd., Hormead Wharf, Hormead Road, W., have, with the assistance of several architects and surveyors, prepared a very serviceable little book, in which a score of examples of the applications of asphalte are described and illustrated. At each opening there is on one page a specification with priced schedule of items, and on the facing page a detail drawing. Views of important buildings for which leading architects have entrusted this firm with asphalting lend an added interest to a book that possesses much practical value.

* * *

M. Rodin's Bronzes.

The President of the Board of Education has sanctioned an arrangement by which the bronzes presented last autumn to the Victoria and Albert Museum by M. Auguste Rodin will be lent to the Royal Scottish Academy for inclusion in their annual exhibition in Edinburgh this summer. The bronzes were withdrawn from exhibition in London at the end of last month.

* * *

The War on German Trade.

The International Correspondence Schools, of Kingsway, London, are carrying on an important work in connection with the campaign against German trade. The schools have upwards of 100,000 students in the United Kingdom, and the majority of those students who are of military age, and physically fit, have joined the colours. The remainder are vigorously pursuing their studies, and thus improving their technical skill, which is of such vital importance. The schools have a large technical staff permanently engaged in instructing students and in preparing the necessary text-books for their use, and a portion of this staff is now devoting its energies to the collection of valuable material concerning all aspects of the trade war, and embodying the information so gained in special papers which will be included in the various courses of instruction issued to students. The scope of the inquiry covers, among other subjects, building and architecture, and concrete engineering. These new instruction papers will show the student how to take his share in the national awakening now in progress, and how best to make his own individual contribution to the general effort.

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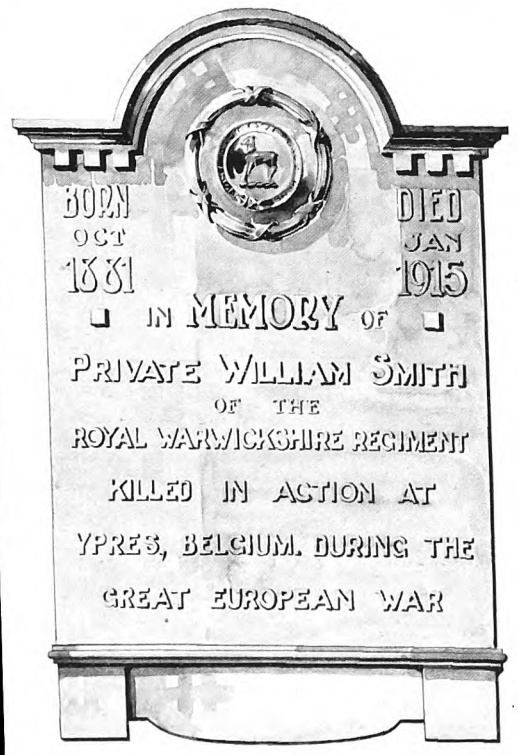
New Assistant Architect for Scotland.

The architectural staff of the Scottish Local Government Board is to be increased by the appointment of an assistant architect, in order to cope with the greatly extended work in connection with the development of Rosyth, the building of 3,000 houses there, and the town-planning scheme which has been submitted to the Board by the burgh of Dunfermline.

* * *

New Memorial in St. Paul's Cathedral.

A memorial tablet to the late Admiral of the Fleet, Sir Frederick Richards, has been erected in the crypt of St. Paul's Cathedral. It takes the form of a medallion of Carrara marble, in a frame of English alabaster, the whole being surmounted by the naval Crown. Mr. F. W. Pomeroy, A.R.A., was the sculptor.



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ortifications of the Future.

Mr. Hilaire Belloc read a paper before the Architectural sociation last month on "The Changes in the Conception Artificial Permanent Defence, including those indicated by present Campaign." Mr. Belloc devoted himself chiefly to strategical aspect of the problem of future permanent tifications, and only made brief reference to the develop-nt of modern fortifications. He could promise for the ure nothing more architectural or constructional than a vast tem of trenches, capable of indefinite extension, armed h the biggest guns available, and amply provisioned. The manent fortification of the future, he said, would have to do ay with two present faults—restriction of area, and known ; and this object could best be attained by a system of nches in regard to which the enemy would find it very icult to acquire precise information. Leading up to these clusions, Mr. Belloc showed that changes in permanent ifications had always been made long after new weapons rendered them obsolete. The Royalists in this country e beaten in the Civil Wars because they believed their tles were a sufficient protection; and this mistake had a allel in our own belief that Liége and Namur could hold against modern weapons. Cannon was first used in 1330 batter down stone walls, but it was two hundred years before walls were replaced by earthworks. The latter remained l 1830 or 1840, when, owing to the greater range of guns, were superseded by the detached or isolated fort system. by the time people had properly got hold of this idea, it had become useless, and gave place in turn to the ring ress, such as those at Toul, Belfort, Metz, and Strasburg, ch were introduced in the latter part of the nineteenth ury. Meanwhile gunnery had developed the howitzer, ch instead of firing vertically was able to lob a high osive shell down on to a fort from a concealed position, so made the ring fortress pregnable. The ring fortress allowed, however, to remain, although Clarke in 1890 ished a book on fortifications that should have changed character throughout the world.

* * *

cts of the War on the Cost of Building.

The points in favour of building now, instead of waiting the end of the War, have been well put forward by E. F. Harmer, F.S.I., in the course of a paper prepared he Southampton Chamber of Commerce. There are evidences, he observes, that the cost of materials will ase substantially after the War. "The only building rials that have yet shown any considerable increase in cost imber, glass, and lead. At the moment of writing these ases are as follows:—Timber, 25 per cent.; glass, 120 ent.; lead, small and uncertain. The reasons for the ase in the cost of timber are the great demand by the Office and slightly decreased shipments owing to the

In the case of glass, our chief supplies came from Bel- and Germany, and this source is for the present cut off. need not trouble us at all, as there are several excellent £128, or 2½ per cent. on the total. As a further e a large factory, where as little timber as possible h costing about £50,000. On 6,015 cub. ft. of timb would be £150, and on 57,000 sup. ft. of glass £ £874, or not quite 1-6th of 1 per cent. Now let th likely to prevail after the War be considered. place, owing to the terrible destruction of propert Belgium, and France, immense quantities of iron, s bricks, timber, and glass will be required to rebu houses and business premises, but, most impor factories, because until trade is re-established in th there will be a dreadful state of unemploymen amongst the working classes. This extraordinary bound to affect prices, and cause shortage of supp order that we, as a nation, should reap the gre and also give the greatest assistance to our Allies, first prepared to deal with this demand, and cons manufacturers should be encouraged to extend an reorganise their factories before that demand becon the consequence will be that Germany will reap b wrong-doing, because when peace is declared cost the great factor in business, and not sentiment. It to keep the building trade going, and those person that they will build more cheaply after the War will a sad awakening."

* * *

The Repair of Westminster Hall Roof.

In the House of Commons last month, when t of £40,000 for the Houses of Parliament came up member for Somerset, North, took occasion to cri the method that has been adopted for restoring Westminster Hall. Reminding the House that t undoubtedly the most magnificent piece of carpen the world, and that it had been in existence for fi years, he contended that any proposal to deal w drastic way ought to have been put before the Hou public with greater fullness, and that more oppor discussion and modification should have been afford thousand pounds was to be spent on the repairs, an work had ever been undertaken before on Westmi without a Committee of Parliament inquiring in asked why none of the architects who had been repairing the roofs of the great cathedrals of York, W Durham, or Canterbury had been brought into co Why had the Society for the Protection of Ancien been refused permission to visit the roof and view quarters? Referring to the report on "the rava beetle and the moth" in the timbers of the roof said, amidst inevitable laughter, that those ravages in recent years considerably accelerated by the removal of dust from the beams, and by the prolo winter sittings in the House of Commons. What wanted was wood-fibre, not dust, and the dust that removed at the cost of hundreds of pounds ought to hav Then, the prolonged winter sittings had given rise

official tone, he declared that the Office of Works had not been guilty of sending housemaids to the roof to remove the dust. Bomb explosions in 1888 had done that. Experts (Sir Aston Webb, Mr. Reginald Blomfield, and others) had approved the adopted method of treating the roof, which had been devised by Mr. F. Baines, M.V.O., of H.M. Office of Works; and Mr. Beck thought it a strange suggestion that, instead of preserving the old timbers, we should put up others like them. The work on the roof is now well in hand.

* * *

A Declaration of Architectural Faith.

"Ubique," in the *Architects' and Builders' Journal*, makes the following declaration of faith "in a round dozen of assertions"—(1) That the curse of modern architecture in England for the past half-century and more has been the striving to be individual; (2) that we have been regaled too long with rhetoric about the underlying spirit of a building; (3) that the things that matter are, good planning on architectural lines, appropriate and pleasing exterior form, and sound building; (4) that, for an architect in being, life is too short to spend much time on groping among archæology and scraps of archaic buildings; (5) that a man with a true eye for form and a practical talent for observing good proportion and good taste in all his work is worth a whole meeting-full of architect-archæologists who are excellent on temple ruins but whose buildings give you the architectural shivers as you pass them, and make you wish that they might be cast forth into outer darkness; (6) that reinforced concrete is not going to give us a new style of architecture; (7) that we do not want a new style of architecture if by that is meant something quite different from what has been done already; (8) that it is better to crib old work and apply it intelligently and exactly to new work than to insist upon just that bit of yourself which is the part that spoils the whole; (9) that the back-to-the-land architect and the art-and-crafty architect and the garden-suburb architect of big barge-board, ponderous roof, and elephantine staircase fame are all and equally on the wrong track; (10) that the three best and purest periods of English domestic architecture were the Tudor, the Georgian of the mid-eighteenth century, and the architecture of a century ago; (11) that in commercial buildings the general failing is to worry the façade with string-courses and carved drops and hood moulds and applied columns till it becomes exasperating; (12) that architectural education is the solution of all evils, and that a co-ordinated system throughout the kingdom is the only way in present circumstances of raising English architecture to a general high level.

* * *

Military Hospital at Highgate.

A hospital for officers has been established in Millfield Lane, Highgate, under the patronage of Queen Alexandra. It consists of temporary wooden buildings adjoining Brookfield House, which serves as an approach to them and as quarters for the staff. Accommodation is provided for twenty patients, each of whom has a room to himself opening on to a broad balcony. The hospital, which has cost £5,000, is provided with an operating theatre, and has an X-ray department and sterilising rooms. Mr. C. W. Ferrier was the architect; he prepared the drawings and superintended the carrying out of the work without fee.

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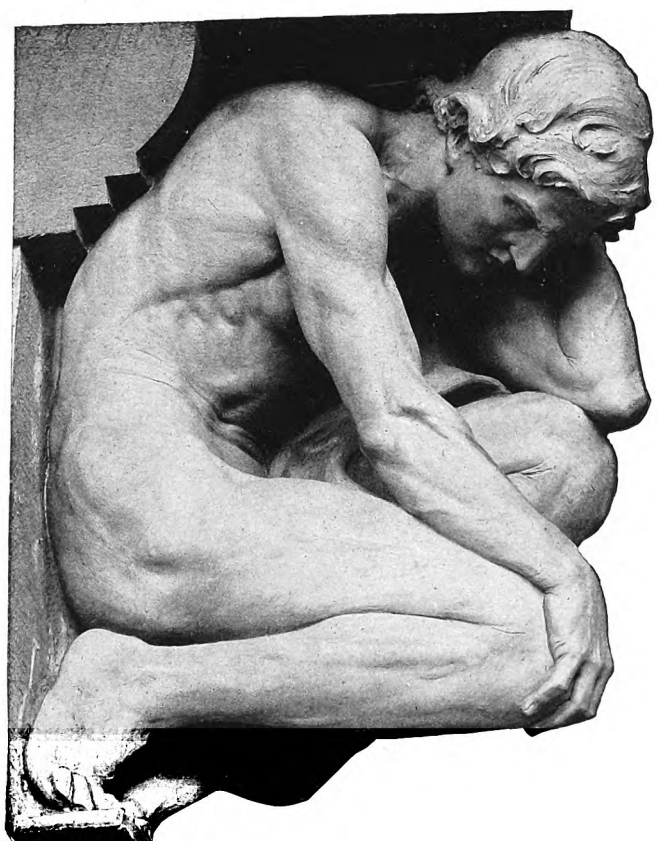
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NOTES OF THE MONTH.

Architects' Volunteer Training Corps.

The Council of the Society of Architects has sent a donation of twenty-five guineas towards the Preliminary Expenses Fund of the Architects' Volunteer Training Corps, which now forms the 4th Battalion of the Central London Regiment (Volunteers). Major E. C. P. Monson (T.D.), president of the Society, has been gazetted sub-commandant of the corps, and will be glad to hear from any members of the Society who are not eligible for H.M. Forces and have not already joined any other Volunteer Corps, with a view to their joining the Architects' Corps. Major Monson served for twenty-two years as an officer in the Territorial Force, retiring some eighteen months ago from the City of London Regiment, Royal Fusiliers, with the rank of Major, which he had previously held for eight years. He has been honoured with the Territorial Decoration, and has the Volunteer Long Service Medal and King Edward's Coronation Medal.

* * *

Hospital Ward Windows.

In the paper on the new King's College Hospital at Denmark Hill, London, S.E., which he read before the Royal Institute of British Architects last month, Mr. W. A. Pite, F.R.I.B.A., the architect, gave the following description of the ward windows:—The windows are of the improved Austral pattern, and are flush with the walls. These windows merit a detailed description. They are entirely without boxing, sash lines, and weights, being arranged on a system of one sash balancing the other on a pivot turning about a fixed point. A check is provided whereby the frames open to such a position that ample central ventilation is provided with a minimum of draught. By moving this check the sashes, continuing the movement in their grooves, form large hopper lights which can be considered equal to opening the whole window area. By releasing two catches each sash can be swung in for cleaning. Above these are hopper ventilators, with glazed cheeks, reaching to the ceiling. The glass of these hoppers is obscured in order to diffuse direct sunlight, and thereby enables the blind to be fixed at the transom level.

* * *

A New Electric Lamp.

The latest form of Osram lamp is the axial type, so called because its filament has been arranged at almost right-angles to the axis of the lamp, and so throws the stronger light down instead of, as in the case of the ordinary Osram lamp, chiefly in the horizontal direction. In short, the new lamp has been specially designed to give maximum illumination in the downward direction. This characteristic of the lamp is still further intensified by the use of an opal reflector, which fits closely to the upper half of the bulb, and is held in position by a brass ring. For the above reasons, the lamp may be recommended for all situations where a strong light is required over a comparatively restricted area, and where it is not desirable to use shades or reflectors. As regards strength, life, efficiency, care in manufacture, and general excellence, the Osram axial lamp does not in any way differ from the standard type.

* * *

Monument to an Aviator.

A monument, by the well-known sculptor, M. A. Bartholomé, is to be erected to the memory of Dr. Emile Reymond, Senator of the Loire, who was mortally wounded in Lorraine some months ago while making an air reconnaissance. Dr. Reymond had won distinction as a surgeon before devoting himself to aviation.

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ffect of the War upon Cost of Building.

Referring to Mr. E. F. Harmer's paper prepared for the outhampton Chamber of Commerce, and commented upon in HE ARCHITECTURAL REVIEW for May, Mr. K. Lisle Murray, centiate R.I.B.A., of the Architect's Department of the affordshire County Council, writes: "Although it may have en applicable some months ago, to say that it points in favour building *now* on the strength of cheapness might lead to me misapprehension. Mr. Harmer's percentage calculations total costs are much too optimistic for the present day. mber has advanced further and is still advancing in price, d bricks, tiles, and cement are also rising. There are two ints, however, which Mr. Harmer seems to have lost sight of tirely, namely, labour and transport. The labour question has come very acute. Not only are men in all trades more difficult obtain, but, generally speaking, the working output of the en obtainable, particularly labourers, is not nearly up to the erage; and not only are men more difficult to obtain, but wages ve increased as a consequence all round, and, reckoning War nuses, such increase must be regarded as at least 10 per cent. king 50 per cent as about the average proportion of labour materials on building work generally, in Mr. Harmer's 0,000 factory £25,000 would be expended on labour, giving extra cost of £2,500 on labour alone, in addition to the extra st of materials. Then as to transport. Every day it becomes reasingly difficult to get delivery of goods from the yards d railway companies, with consequent dislocation and delay the works. Taking into consideration all these points, and e uncertainty as to the future, it is not surprising to find that ntractors are asking up to 25 per cent. advance on building ces, which is amply borne out by tenders recently received. course it may be cheaper to build now, but not on the basis Mr. Harmer's figures. As to the future, it is unwise to make y guesses, but certainly the labour and transport questions ll be settled to some extent, and after the first rush of building rk is over it seems probable that building will again come wn to the existing price, but we must make up our minds t the 'good old days' are gone for ever."

* * *

Memorials of War."

Among the illustrations to the article on Modern British morials of War which appeared in the May issue of THE CHITECTURAL REVIEW was one of the Armada Memorial the Hoe at Plymouth, and the name of Mr. Fred W. Marks, R.I.B.A., was given as the architect of the monument. is is incorrect. The architect was the late Mr. Herbert ibble. Mr. Marks was responsible for the South African War morial on the Hoe.

* * *

corative Metalwork.

The largely increased use of metalwork in the decoration of ldings has been a feature of modern architecture. The neral adoption of the classical style has offered wide scope it, and architects have recognised what fine effects can obtained by these means. Thus there has been an ex-

metal workers. By electro-deposition they are able exactly original plaster models, and the finished only produced at a less cost than by casting, but is in weight, and in that respect possesses certain Mr. F. Lynn-Jenkins, R.B.S., has made extensi process, and he testifies to its merits. He points electrotyping one can be certain that the model will repeated in the metal, delicate detail being rendere loss, while the thickness of the work can be regulat gree. The process is adaptable for all kinds of dec sculpture, panels, door furniture, etc., as well as fo ing or bronzing of ironwork, and it should prove architects in connection with the numerous men that will be required in the near future. Mess not only carry out architects' own designs, but ar submit designs themselves by their own artists a They also undertake bronze casting, and on reque designs or sketch models to any size. Among the they have carried out are the South African War the Royal Inniskilling Fusiliers at Belfast, th statues of Lord Kitchener at Calcutta and Kh Crimean Memorial to the Guards in Waterloo P equestrian statue of Lord Hardinge at Calcutta.

* * *

An Exhibit of Brassfoundry.

The selection of brassfoundry from a manufa logue, even though this be admirably illustrated, its limitations. Nothing is so satisfactory as s specimens. But in the ordinary course there is a this respect also, for the manufacturer's stock is in such a complete way that an architect can se all the various patterns and finishes. This deficie been overcome by Messrs. Evered & Co., Ltd arranged a most interesting exhibit of brassfou showrooms in Drury Lane which combines the a the catalogue with those of an actual inspection themselves. A series of specially constructed sh been set up on one part of the ground floor, and



A DRAWER HANDLE.



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are arranged in order, on vertical oak slats, a selection of brassfoundry, including door furnitu fittings, bell pushes, letter-box plates, finger plates articles. In front of each slat at the bottom of small hand-frames bearing numbers that correspon of the specimens, and thus at a glance one is abl

NOTES OF THE MONTH.

Departmental Committee's Report on Lead Paints.

Last month the report of the Departmental Committee on the use of paints containing lead was issued. In it the Committee recommend that a law should be introduced prohibiting the importation, sale, or use of any paint material which contains more than 5 per cent. of its dry weight of a soluble lead compound when determined by a specified formula. They further recommend that, in order to give time to arrange for supplies of innocuous paint, the proposed restriction should not be brought into force until three years after the publication of the report.

* * *

The Historic Buildings of Belgium.

At a time when public interest is so much directed to the destruction of historic buildings in Belgium, Mr. Ernest Newton, A.R.A., draws attention to the fact that a Committee has been appointed by the Council of the Royal Institute of British Architects to form a collection of records of these. The Council is of opinion that this collection must include all buildings of historic interest in Belgium in view of the uncertain course of future events. Mr. Newton therefore appeals to all those who possess photographs, measured drawings, sketches, old prints, plans of towns, illustrated guide-books to individual towns, to present these to the Institute, where they will be embodied in a branch of the Library, with a special catalogue for reference. The Council is especially anxious to obtain gifts of photographs taken by visitors to the smaller towns of Belgium, such as Nieuport and Furnes, where there are often churches and houses of great architectural interest which are not illustrated in standard books on the architecture of Belgium. All gifts should be addressed to Mr. Martin Shaw Briggs, A.R.I.B.A., Hon. Secretary of the Belgian Architectural Records Sub-Committee, Royal Institute of British Architects, 9, Conduit Street, London, W.

* * *

Remodelling Central Bradford.

Mr. Reginald Blomfield, R.A., the assessor appointed by the Bradford Corporation to consider the competitive designs for the replanning of streets in the central area of the city—the area lying between Forster Square and Peel Place, and bounded by Market Street, Leeds Road, and Hall Ings—has awarded the first premium (£500) to Messrs. Gibson, Skipwith and Gordon, of London; the second (£300) to Messrs. Patrick Abercrombie and Lionel B. Budden, of Liverpool; and the third (£200) to Messrs. Reginald Dann and John H. Horniman, of Crawley and Hastings. Fifty-four designs were submitted.

* * *

Regent Street Quadrant: Norman Shaw's Design Abandoned.

In the House of Commons on May 17th Sir H. Verney, Secretary to the Board of Agriculture, replying to Mr. Soames, said that Mr. Norman Shaw's design for Regent Street Quadrant was found to be not well suited to traders' requirements, and had to be abandoned. Other designs had since been considered, the latest being by Mr. John Murray, the architect of the building in Whitehall now occupied by the Commissioners of Woods. Mr. Murray's design was believed to be in accordance with the recommendations of the Committee which reported on the subject, except that the roof was slightly lower.

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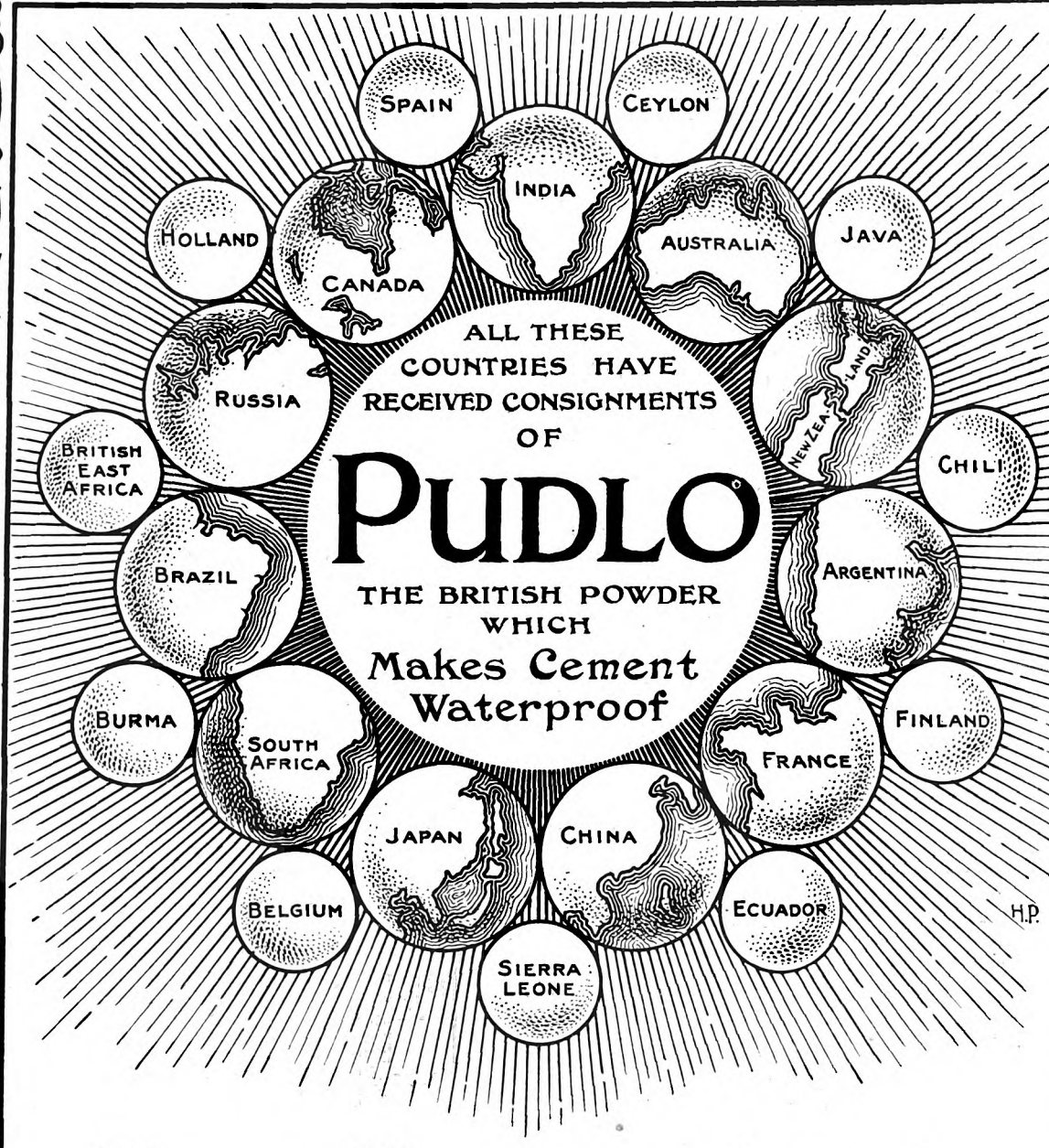
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NOTES OF THE MONTH.

The Royal Gold Medallist, 1915.

Mr. Frank Darling, of the firm of Darling and Pearson, Toronto, who is to be presented with the Royal Gold Medal at the Institute on June 21st, was born at Scarborough, Ontario, in 1850. After having been in an architect's office at Toronto, he came to England in 1870, and studied under George Edmund Street and Sir Arthur Blomfield. He began practice on his own account in 1875, and entered into partnership with Mr. John A. Pearson in 1895. Mr. Darling's name is associated with many of the most important buildings in Canada, particularly in Toronto, chief among them being the General Hospital, the Canadian Pacific Railway building, the Royal Ontario Museum, Electric Offices, buildings for Toronto University and Trinity College, head offices for the Bank of Nova Scotia, the Dominion, Union, and Standard Banks, and innumerable residences. Winnipeg contains many examples of Mr. Darling's work, among them being the General Post Office, the Grain Exchange, and the Union, Nova Scotia, and Imperial Banks, and his hand is seen in a Canadian Bank of Commerce in nearly every important city in Canada, as well as in the Sun Life Office at Montreal, the Ontario Mutual Life at Waterloo, the Canada Life at Vancouver, and the Bank of Nova Scotia at Kingstown, Jamaica.

* * *

Exact Height of St. Paul's Cathedral.

The recent discussion as to the exact height of St. Paul's Cathedral having given figures varying from 340 ft. to 404 ft., Canon Alexander, the Treasurer of St. Paul's, has issued a statement to the effect that very careful measurements have just been made by the cathedral staff showing that the height from the floor to the cross is 355 ft. 6 in. It should be remembered that the level of the cathedral floor is several feet above the surrounding ground, and this, again, is several feet above the level of the crypt.

* * *

A New Chemical Fire Extinguisher.

The value of the chemical fire extinguisher, always at hand to quench an outbreak immediately it occurs, has long since been proved, but some of the appliances put upon the market have not been altogether satisfactory, and this has led Messrs. Mather and Platt, Ltd., to produce the "Simplex" Extincteur. This has been specially designed to meet the requirements of the British Government, who have placed an order with the firm which is believed to be the largest ever given for fire extinguishers in this or any other country. The "Simplex" Extincteur depends for its operation on the reaction of sulphuric acid upon a bicarbonate of soda solution. The acid is contained in an hermetically sealed bottle, suspended over the liquid, which is discharged through the jet when the bottle is smashed by striking a knob at the top. The fluid, which has great extinguishing power, is ejected to a distance of 50 or 60 ft. The chemicals undergo no change, so that the Extincteur will operate as satisfactorily after ten years as when first charged. Further particulars of the appliance can be obtained from Messrs. Mather and Platt, whose address is Park Works, Manchester.

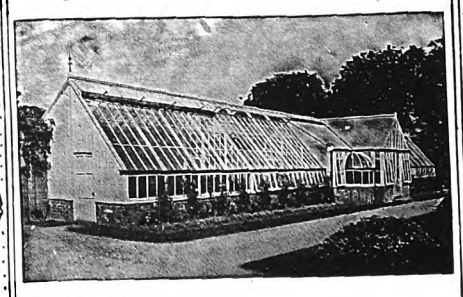


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NOTES OF THE MONTH.

"*Boswell's House.*"

The Local Government, Records, and Museums Committee of the London County Council have issued a report on the now demolished Nos. 55 and 56, Great Queen Street, Holborn, better known as "Boswell's House." It is recorded that the building originally formed the western portion of a large mansion built in 1637, probably from the designs of John Webb, pupil of Inigo Jones. It was known as Bristol House when, before or after division, it was successively inhabited by John and George Digby, politicians of the Stuart period, who were respectively the first and the second Earls of Bristol. Other notable occupants were, in succession, Thomas, third Baron Fairfax, Commander-in-Chief from 1645 to 1650; William Cavendish, third Earl of Devonshire; Robert Spencer, second Earl of Sunderland, Lord President of the Council in the reign of James II.; Henry Howard, seventh Duke of Norfolk; and James Boswell. The preservation of the old house was well-nigh impossible. Its condition had called forth a "dangerous-structure" notice from the district surveyor, who, however, did not require demolition; but on careful examination it was found that the brickwork and piers supporting the structure were decayed and cracked, that dry-rot infested the roof timbers, and that the front wall was out of plumb. It is a pity that these particulars were not made public at the time when the impending demolition was being so warmly denounced in the newspapers, for it now becomes apparent that the charge of "vandalism" againt the United Grand Lodge of Freemasons, the owners of the property, was rather flimsy, more especially since they would have been willing to incorporate the old front in the new building, if this course had been practicable, but it was disapproved by the district surveyor. In the circumstances the United Grand Lodge offered to present to the London County Council valuable and interesting objects from the old building, and to contribute towards the cost of taking down and removing them. This offer the Council accepted. They propose that the staircase shall be exhibited in the Geffrye Museum, and that the façade of the building shall be re-erected in Geffrye's Garden, which, it will be recalled, is itself another example of salvage. In 1911 the Ironmongers' Company transferred to the London County Council the almshouses and grounds in Kingsland Road, Shoreditch, in which the name of the founder, Sir Robert Geffrye, is commemorated.

* * *

Cigarettes for Architects on War Service.

Mr. Maurice E. Webb, President of the Architectural Association, writes: "About 1,000 cigarettes are now required each week by the Active Service Committee of the A.A. for dispatch to architects and other friends now fighting in France and the Dardanelles. One friend of the Association has for several months past been sending us 100 cigarettes weekly for this purpose. Will nine others do the same? The brands appreciated most are 'Player's Navy Cut' and 'Woodbines,' and should be sent addressed to the Hon. Secretary of the Active Service Committee, 18, Tufton Street, Westminster, S.W."

* * *

New Fellows of the Institute.

Among recently-elected new Fellows of the Royal Institute of British Architects are Mr. Robert Atkinson, Mr. C. Lovett Gill, Mr. Horatio Porter, Mr. H. A. Saul, and Mr. James A. Swan.

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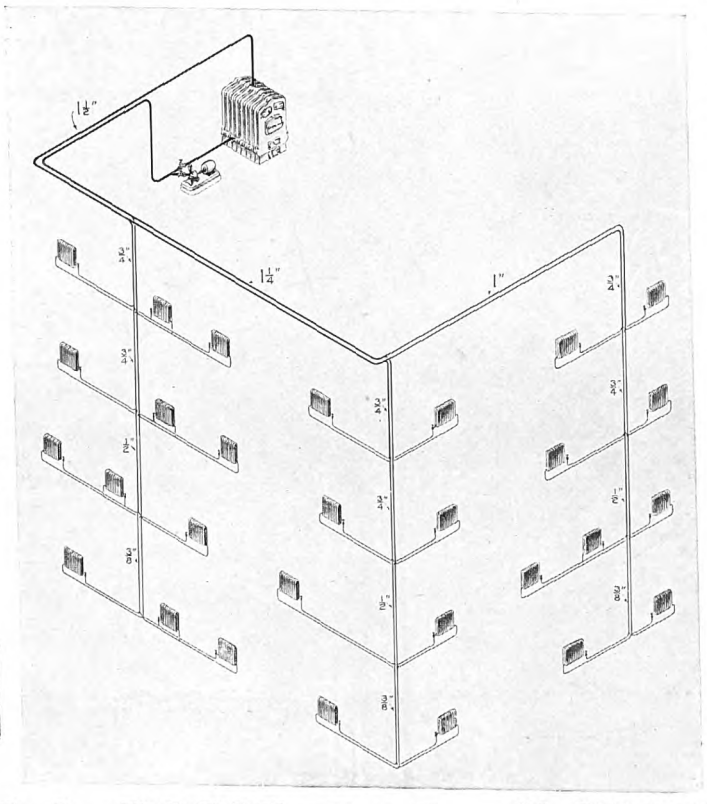
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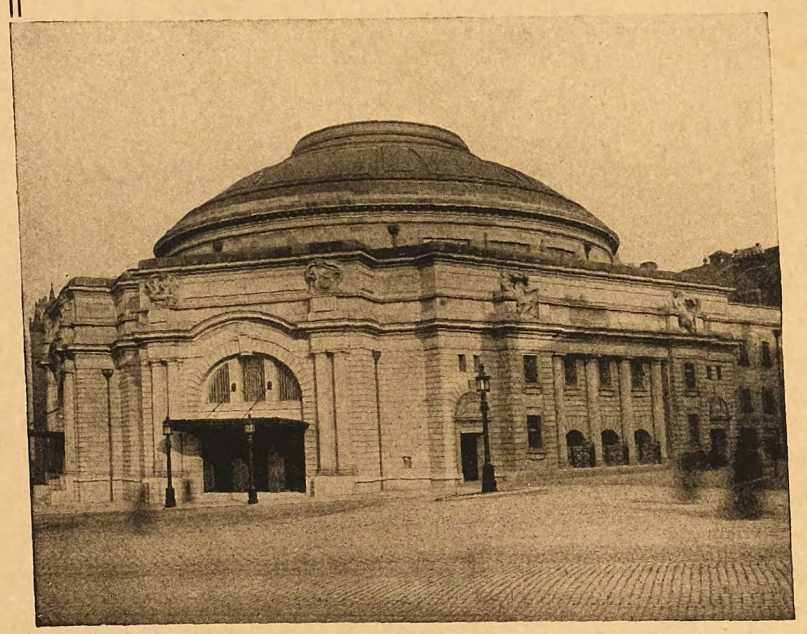
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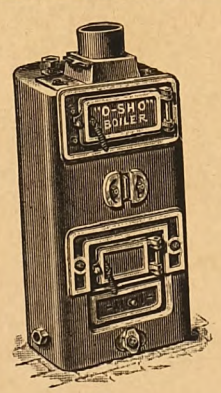
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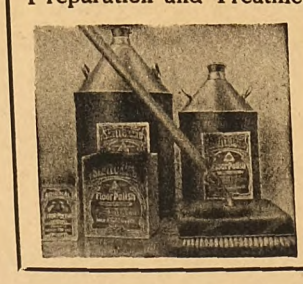
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